

Al Di Meola • Sonic Youth • Ani DiFranco • Murderdolls

Guitar Player

Master Classes

Bryan Sutton
& Joe Satriani

GEAR >

D'Angelico NYSD-9

Engl & Laney Half-Stacks

Boss V-Wah

Lace Cybercaster

Guitar Software Roundup

>

BOSS MAN

Steven Van Zandt on
Rocking with Springsteen

NOVEMBER 2002

US: \$5.99 CAN: \$6.99



11>

A MUSIC PLAYER PUBLICATION



CMP

United Business Media

LENNY ROCKS WITH VOX



For a free poster of this ad, please send \$3.75 for shipping and handling to: VOX, Attention: Lenny Rocks Poster Offer, 316 S. Service Rd., Melville, NY 11747.
Offer good in the U.S. only and while supplies last. © 2002 VOX USA • (516) 333-8737 • www.voxamps.co.uk

PROFESSOR ERNIE

unleashes his latest creation!



UNCOATED AND ALIVE!
ACOUSTIC STRINGS FOR ELECTRIC PLAYERS!
www.ernieball.com

INNOVATIVE



"The **Yamaha UD Stomp** does it all, and then some! It has allowed me to throw away my old refrigerator rack. Yeah!!"

Allan Holdsworth

The world's first stompbox to feature 8 individual modulation/delays in one!



INGENIOUS



"The **Yamaha AG Stomp** out-performs everything and is a quick 30-second stage set change!"

Adrian Legg

The world's first acoustic guitar stompbox to feature microphone modeling!



INVENTIVE



"I've recorded with the **Yamaha DG-Stomp** on my last two instrumental albums and have used the unit in a live performance setting. It worked out great!"

Phil Keaggy

The world's most authentic sounding digital guitar preamp with effects!



BEYOND TONE
www.yamahaguitars.com



If you can only buy one
revolutionary, web-enabled,
great sounding, jam-along,
digital modeling guitar
doohickey this year,
make it **GuitarPort.**



www.Line6.com

LINE 6

"The coolest tool. GuitarPort opens up the universe to guitarists looking to learn, jam with your heroes, get killer tone AND simply enjoy the hell out of playing."

- **Guitar One, 2002**

"We have seen the future of music, and it is the Line 6 GuitarPort."

- **Guitar World, 2002**

"They couldn't have crammed too much more cool stuff into one product."

- **Guitar Player, May, 2002**

"'Revolutionary' is arguably one of the most overused words in product launch stories, but in the case of the Line 6 GuitarPort, it's probably something of an understatement."

- **Music Trades, February, 2002**

"Line 6 comes up with sheer gold in its GuitarPort."

- **Tech TV, January, 2002**

"When bassist Tony Franklin and drummer Gregg Bissonette launch into a room-rocking rendition... they leave an inviting guitar-shaped hole between them just for you."

- **WIRED, April, 2002**

TALK IT UP!



Free Speech™

**"IN LINE"
Talk Box**

The world's first "in line" Talk Box. Use it as you would any other pedal. The pedal sends the sound up a tube to your mouth. Two miniature mics on the tube send the sound back to the pedal and into the front of your amp. No external mic needed.

Use your mouth to manipulate your guitar sound for a whole array of new effects. Great sounds! New creative possibilities!

\$129_{LIST}

Die cast metal case with cool "tie die" paint job. Talk it up!

Danelectro®

DON'T JUST PLAY IT ... SAY IT!

danelectro.com

LINKIN PARK



Brad Delson

Mike Shinoda

PRS PAUL REED SMITH
GUITARS

380 Log Canoe Circle, Stevensville, MD 21666
www.prsguitars.com

Why TASCAM's Pocketstudio 5 is the Greatest Thing Ever

1. It Does What You Need



RECORD:

Four tracks of great-sounding digital audio on innovative Compact Flash cards. Over 100 built-in effects for guitar, vocals and other instruments. Digital editing...copy/paste your vocals and instruments with bars & beats, bounce tracks and more.



PLAY SEQUENCES:

Use the internal synthesizer to play back Standard MIDI File sequences, or with Pocketstudio 5's MIDI jack to use it as a sound module. Includes 100 patterns in various genres to inspire new tunes or for play-along practice.



USB PORT:

Import and export Pocketstudio audio files with your USB-equipped Mac or PC to post songs on the Internet and email them to friends. Collaborate on new tunes with other Pocketstudio owners by emailing them your tracks.



MP3 MIXDOWN:

Mixdown your Pocketstudio audio and MIDI tracks to MP3 format. Export them to your computer via USB. Import and play back MP3 files.

2. It Goes Where You Go

Since it can run on AA batteries and has a built-in condenser mic (plus an included headset mic), the ultra-portable Pocketstudio 5 is the songwriting and jamming wonder of the world. Grab it for your next trip to the beach...to the mountains...wherever you're most creative.



3. It Gives You More Friends



Introducing the Pocketstudio Network, a web-based community of Pocketstudio owners. Using it couldn't be easier: go to our web site and enter your name, the type of music you like and the instruments you play. That's it! Now, you can search for and find other Pocketstudio owners and get together to write and record new tunes. Instead of being limited to working with the people in your town, you can create music with Pocketstudio users around the world!



POCKETSTUDIO 5 4-TRACK RECORDER / MIDI ARRANGER / MP3 ENCODER

If all that weren't enough, the Pocketstudio 5 is surprisingly affordable, too. Still need more info on the greatest thing ever? Check out the Pocketstudio 5 at your TASCAM dealer or visit www.tascam.com/pocketstudio. Something this great is just too cool to pass up.

www.tascam.com

TASCAM
a whole world of recording




Zakk Wylde's Black Label Society

"Back in '87 a friend of mine turned me onto a set of GHS TNT Boomers and I was completely blown away. The combination of the thick bottom and light top is crushing. To date I use 10-60 and all of the bass players who roll with the Black Label Society use GHS as well. When you find something that works you don't look back."

www.zakkwylde.com

www.spitfirerecords.com



010
10-60
SET GB2W

ZAKK WYLDE
SIGNATURE SERIES
BOOMERS
ROUNDWOUND ELECTRIC GUITAR STRINGS

ghs
strings

GHS Corporation
2813 Wilber Ave.
Battle Creek, MI
49015 USA

website: www.ghsstrings.com

email: info@ghsstrings.com

telephone 800/388-4447

fax 800/860-6913

photo by Maryanne Bilham

The SC908

From Carvin's Custom Shop

Carvin's SC908 features a classic design with neck-through-body construction. The single cutaway provides easy access to all 24 frets. A graphite reinforced neck & killer tone are some of the features found on this baby.

Whether you need a "Plain Jane Workhorse", an over the top multi-laminated inlaid masterpiece, or something in between, Carvin's Custom Shop gives you what you want.

With 50 solid years of experience, countless stellar reviews, tens-of-thousands of satisfied customers and the most reasonable custom shop build-up times and prices, you hardly need to get a 10 day money back guarantee, but you do.

Carvin Custom Shop...the best value for extraordinary guitars...anywhere.

CARVIN

carvin.com 800.854.2235

WORLD'S #1 FACTORY DIRECT MUSIC STORE

Enter carvin.com's weekly FREE GEAR giveaway!

Build-up time for most Carvin Custom Shop guitars and basses is only four weeks.





SRM450

In a world of me-too "powered" speakers, our SRM450 just keeps kicking butt and taking names. Maybe it's because of Mackie's electronic design expertise — the SRM450 contains sophisticated phase alignment, time compensation, equalization circuitry that smooths frequency response and dramatically widens dispersion so everyone in your audience hears the same thing.

Maybe it's because our transducers are made by RCF Precision™ the same company that makes high-end drivers for touring rigs like EAW's world-class KF700 array. Whatever the reason, you won't find a better-sounding compact 2-way loudspeaker than the SRM450. Hear it at your Mackie dealer today.

ASSAULT TEAM.

NEW!



SWA1501

Meet the new SWA1501 500-watt, 15-inch active subwoofer. It's specifically designed to give high impact support to SRM450s...or the perfect addition to any existing small or medium-sized PA.

The SWA1501 is capable of 128dB peak output thanks to its specially designed, 500-watt high-current power amplifier and double-horn design.

At its heart is a new RCF Precision™ 15-inch low frequency transducer with a 3-inch voice coil featuring our Inside/

Outside winding that dissipates heat and insures reliability under the most demanding conditions.

You can run the SWA1501 full-range (with signal pass-through to the rest of your PA) or take advantage of the built-in 120Hz electronic crossover.

Either way, you're going to hear the tightest, steeliest low end that ever came out of a subwoofer that takes up less than three square feet of stage space.

Get assaulted by an SWA1501 at your local Mackie dealer today.



www.mackie.com • 800.898.3211



MACKIE.



We understand.

It's more than a hobby,
or even an addiction. It's a way of life.

But when strings go dead, so goes the inspiration to play.
Keeping you inspired is what we do. Elixir® Strings feature a
patented coating that keeps your strings sounding great
and feeling clean for a really long time.

With Elixir® Strings, you're always ready to play.



Gore® Elixir NANOWEB™ icon and designs are trademarks of W. L. Gore & Associates, Inc. ©2002 W. L. GORE & ASSOCIATES, INC.

Great tone. Long life.
elixirstrings.com



With the new MXR Smart Gate,
the only noise, whine or humming
you'll ever hear will be from the
drummer's vocal mic.



COMMENTS

So, you've got a little static coming from those eleven stompboxes. And the gain's cranked into the hiss-zone too, right? But trusting most noise reduction gear with your sustain would be like letting Bam Bam back there take a solo on your Les Paul. That's why we designed the Smart Gate with proprietary, selectable filters that predict exactly when your notes will end, so nothing ever gets cut short accidentally. Now if a certain someone's signal needs to be turned off altogether... well, that's a matter of artistic judgement, and we really can't get involved.

Dunlop



MXR

D'Addario® & friends



Photograph by John Scott



IAN SCOTT

www.johnscotfield.com



D'Addario

J. D'Addario & Company, Inc.

Guitar Player

ISSUE 395 • VOL. 36 NO. 11 guitarplayer.com

Input/Output

- 22** Thrill over B.B. King's Lucille setup, Mudhoney's Steve Turner chats about "maturing" as a performer, Earl Slick picks his favorite GP, George Gruhn's latest Rare Bird, bargain hunting with Will Ray, and more!

Profiles

35 Leni Stern

An orchestral poet explores chants and drones.

BY MICHAEL MOLEND

39 Ani DiFranco

Singer, songwriter, label-head, and all-around acoustic bad-ass breaks down her inspiration. BY ANDY ELLIS

45 Wayne Kramer

The proto-punk pioneer is still kickin' out the jams. BY MICHAEL MOLEND

Features

50 SONIC YOUTH Chaos Theorists

Lee Ranaldo, Thurston Moore, and new guitarist Jim O' Rourke on the making of *Murray Street*.

BY JUDE GOLD

62 AL DI MEOLA Acoustic-Electric Warrior

The fusion master talks about his new record, why critics piss him off, and the sad state of instrumental music. BY DARRIN FOX

72 COVER STORY Boss Man

Long-time Springsteen foil Steven Van Zandt takes you behind the scenes of the Boss' sessions for *The Rising*. BY ART THOMPSON

THE SWEET SCHECTER/DEAN MARKLEY GIVEAWAY p.81



116



72

Bench Tests

116 Loud and Proud

Engl Powerball and Laney TT50H.

BY DARRIN FOX

124 City Slicker

D'Angelico NYSD-9.

BY BARRY CLEVELAND

131 Digital Discoveries

Ableton Live, Antares Kantos, and Native Instruments Reaktor.

BY JOE GORE

138 Twist and Shout

Lace Cybercaster. By Art Thompson

142 Glzmo Alert

Boss PW-10 V-Wah. By Michael Molenda



39

Lessons

84 MASTER CLASS Perpetual Motion

Flatpicking genius Bryan Sutton shows you how to race into the fast lane. BY ANDY ELLIS

94 GUEST GURU Joe Satriani

94 CHOPS

A classic column from Lee Ritenour, a tip from Carlos Santana, a Sonic Snapshot of Wes Montgomery, and a finger twisting Reader's Challenge

Departments

14 Soundhole

18 Feedback

105 Reviews

146 Classifieds

151 Advertiser Index

152 Encore: Johnny Winter and Muddy Waters, 1983

Soundhole

The Myth of Rebellion

It's difficult for anyone baptised in the messy and turbulent majesty of rock's infancy to admit that the game was rigged from the beginning. Sure, it took a while for businessmen to see the tornado of cash whipping around that crazy beat, but once they got hip, they got paid. And, back then, there was still a chance some certifiably crazy mother could hot-wire his psychoses into a two-minute opera of rage and lust that drove kids just batty enough to make the guy a star. Of course he got screwed, too—Cadillac-ed and coddled into dreamland while some crafty bastard in a suit built palaces with the "real" money. Yeah, it's a boring old story. But even today, if you're brave and foolish enough to follow the money, you'll never again be able to watch a pop star rap about "art" and "keeping it real" without laughing your ass off.

Take the rapper who celebrates his gangster mystique, yet gleefully partners with a cable network to promote his CD. Underneath the pose is just another smart artist/businessman who knows where the bread is buttered. And how about the once-credible poet of the working man who, desperate to sell uber-star levels

of albums, embraces the dorky and calculated media stunts of a national morning show?

The kicker is that you can grab just about any current consumer-music mag and read why such-and-such artist's latest release is so masterful, so deeply emotional, and so evocative of our times. Well, that record was likely produced after a number of demographic surveys and focus groups generated credible data about the types of artists and musical styles the public is buying. And whatever individuality said artist *might* have had was filtered through A&R executives, business managers, and career-savvy producers. Then the music was layered and fixed up and auto-tuned and cut-and-pasted to ensure a pleasant listening experience. Hey kids, answer the clue phone—this ain't rock and roll!

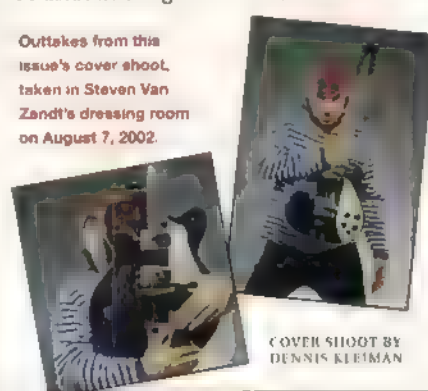
I mourn the demise of authenticity in much of today's music, and I deplore the homogenization of talent. (Can you imagine the crippled and sinister Gene Vincent yacking it up with Carson Daly on *TRL*?) Happily, I can find solace in a Web community where any wacko or genius can upload mp3s. It is only in this environment of digital anarchy—where *sound* is the great equalizer—that rebels can truly



Editor boy and new *GP* Associate Editor Barry Cleveland (right) in the mag's sound lab, August 2002. Barry is a fine guitarist and a brilliant editor who previously worked with *Onstage*, *Mix*, and *Electronic Musician*.

flourish. I'm hoping *GP* readers are up there igniting the next revolution of credibility, passion, and guts in music. It has been a long time since the glory days, baby, and I'm waiting to be astounded again. —MICHAEL MOLENDRA

Outtakes from this issue's cover shoot, taken in Steven Van Zandt's dressing room on August 7, 2002.



COVER SHOOT BY DENNIS KLEIMAN

Gibson's Mississippi VooDoo Dobro®



If you've got a black cat bone and a mojo, too, this one's yours.

From rock to blues
to anywhere in between
1 877 258 3477
oai.gibson.com



The Cornerstone of
Legendary Sound

I've worked at my job
for the last 10 years,
through times of
inspiration and times
of creative drought,
and my boss has
never let me down.

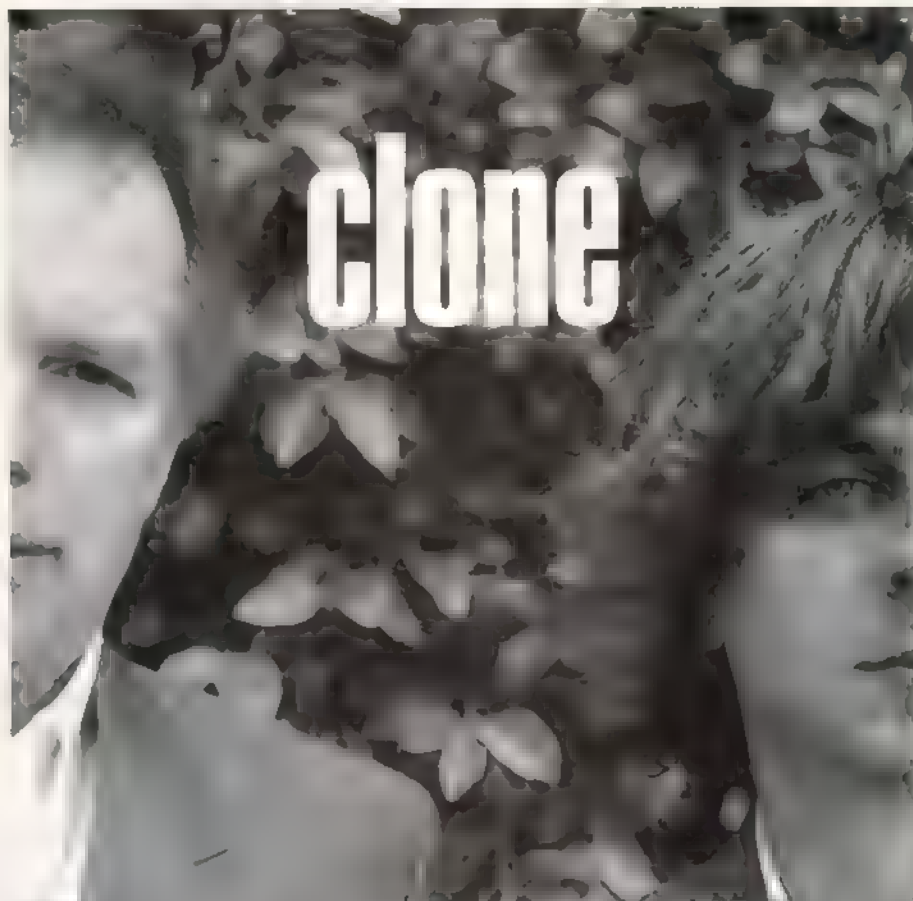
Damn, I love my work.

MEET MY BOSS



BOSS

www.BossUS.com Ph: (323) 890-3700
FaxBack Information: (323) 890-3780
Doc #10187



THE COLLINS MISSILE AND THE CLONE
 "The Collins Missile" and "Clone"

**BEST
 BUY**

Guitar Player

guitarplayer.com
 A MUSIC PLAYER PUBLICATION

EDITOR IN CHIEF: Michael Molenda
SENIOR EDITORS: Art Thompson, Andy Ellis
ASSOCIATE EDITORS: Barry Cleveland,
 Darrin Fox
ASSISTANT EDITOR: Jude Gold
GROUP COPY CHIEF: Kevin Owens

MANAGING EDITOR: Emily Fasten

NASHVILLE EDITOR: Rusty Russell
NEW YORK EDITOR: Lisa Sharken
CONSULTING EDITORS: Craig Anderton,
 Joe Gore, Jesse Gress,
 Tom Wheeler
CONTRIBUTING WRITERS: Gary Brawer,
 George Gruhn,
 Will Ray, Earl Slick

ART DIRECTOR: Alexandra Zeigler
ART ASSISTANT: Vivian Lai
MUSIC COPYIST: Elizabeth Ledgerwood
STAFF PHOTOGRAPHER: Paul Hoggard

GROUP PUBLISHER: Brian Courtney
ASSOCIATE PUBLISHER/SALES: Eric Shea
ADVERTISING DIRECTOR/NEW YORK: Deirdre Jones
ADVERTISING DIRECTOR/L.A.: Jon Levy
ADVERTISING MANAGER/MIDWEST: Michael Montgomery
CLASSIFIED ADVERTISING: Joanne Martin

THE MUSIC PLAYER GROUP

DIRECTOR OF PUBLISHING: Louise Rogers
EDITORIAL DIRECTOR: Michael Molenda
PRODUCTION: Denise Denis (Production Manager)
CIRCULATION: Chen McElroy (Senior Circulation Manager),
 Pam Santoro (Newsstand Sales & Marketing Manager),
 Paulette Johnson (Fulfillment Manager), Rosario Perez
 (Assistant Circulation Manager), Maribel Aleman (Assis-
 tant Circulation Manager)

REPRINT COORDINATOR: Stella Valdez
ADVISORY BOARD:

Will Ackerman, Jeff Baxter, Liana Boyd, James Burton,
 Jim Campilongo, Eric Clapton, Larry Coryell, Herb Ellis,
 Buddy Emmons, Dan Erlewine, Billy Gibbons,
 George Gruhn, Sharon Isbin, Henry Kaiser,
 B.B. King, Albert Lee, Paco de Lucía, Steve Lukather,
 John McLaughlin, Les Paul, Vernon Reid, Brent Rowan,
 John Scofield, Juan Serrano, Brian Setzer, Leni Stern,
 David Torn, Steve Vai, Doc Watson, Johnny Winter

UNITED ENTERTAINMENT MEDIA, INC. A CMP INFORMATION COMPANY

PRESIDENT/CEO: Terry Kuehl
SENIOR VP: Martin Porter
CONTROLLER: Doug Kronman



PLEASE DIRECT ADVERTISING AND EDITORIAL INQUIRIES TO:
 GUITAR PLAYER, 2800 CAMPUS DR. SAN MATEO, CA 94403,
 (650) 513-4400. FAX (650) 513-4646. guitarplyr@musicplayer.com

GUITAR PLAYER and FRETS are registered trademarks of United Entertainment Media, Inc., a CMP information company. All material published in GUITAR PLAYER is copyrighted © 2001 by United Entertainment Media, Inc., a CMP information company. All rights reserved. Reproduction of material appearing in GUITAR PLAYER is forbidden without written permission. Publisher assumes no responsibility for return of unsolicited manuscripts, photos, or artwork. Vol. 36, No. 8. For subscription orders, inquiries, and address changes write Box 58580, Boulder, CO 80322 or phone 800-289-9839 (Colorado and outside the U.S. 303-678-8475). For back issue orders and inquiries, phone 800-444-4881 (outside the U.S. 785-841-1631).

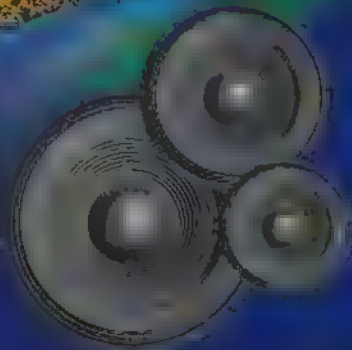


PUBLISHED IN THE U.S.A.

HOT ROD your COMBO



Hot rod combos with these features drive the music. They're ultra-efficient so they make the most of your amplifier power. They're tough too—they'll always be there for you when you're in that mood for rocking the house. And they sound great because they've been fine-tuned by guitar fanatics like you. If you want a hot rod vintage combo or customize your favorite cab, choose Eminence loudspeakers. Old combos don't die, they just get louder.



EMINENCE®

THE INDUSTRY STANDARD. ANYTHING BUT STANDARD.

Find all good music stores. www.eminence.com

Feedback

Stompboxes!

I just received my September '02 issue, and you guys deserve some real applause. First, the cover is some of your best design work ever. That cover needs to be placed in your top ten of all time without the benefit of a player's mug dead center. If I wasn't a subscriber, it's the kind of cover that would have begged me to buy that issue.

Secondly, the Jorgenson/Django "Hot Clubbing" article moved me to finally take action and listen to the celebrated Mr. Reinhardt. I've played for 37 years, and now I finally know why so many of my heroes place him on their honor roll. Thanks for continuing to admonish us all to listen to diverse styles. No matter what niche we place ourselves in, we can all grow from listening to classical, rock, punk, and country. Keep publishing the best!

Jon Stout
El Paso, TX

I really enjoyed your cover story "Hallowed Ground." I own—or have owned—11 out

of those 50 pedals. One bizarre effect I remember was the Jordan Bosstone fuzz. Technically it wasn't a stompbox—it plugged into your guitar's output jack—but it was a very square wave-sounding fuzz, and from 1967 to '68, almost every guitarist in a Minnesota bar band had one.

Phil Brigham
Brockton, MA

In what was otherwise a fine, fun feature on vintage pedals you spotlighted the Vox Tonebender and cited Jeff Beck's use of same. I believe Beck used a ColorSound Tonebender Mk II in the Yardbirds, and Jimmy Page used the same pedal on early Zeppelin tracks. For fans of those great tones, please give credit where credit is due.

Jon Stickley
Columbus, OH

Let me get this straight. You feature an article with a guitarist of Dave Davies' caliber, and yet you put a stompbox on the cover of your magazine? Come on gang, you owe Dave—and me—one.

Bob Chaisson
Fredericksburg, VA

Rush

Thanks for the article on Alex Lifeson ("The Lifeson Chronicles," Aug. '02). It's great to have him back in the studio and on the road. Rush has proven that longevity has its rewards. In an age of reunion tours, it's refreshing to know a band of their caliber doesn't have to break up and reunite in order to draw attention. Rush has always managed to maintain the delicate balance of taking their music seriously without taking themselves too seriously. The band members have never rested on their laurels, and they continue to progress musically.

After playing guitar for 25 years, I can say without a doubt that Alex is my biggest influence. From the intense solo in "La Villa Strangiato" to the fat rhythm on "Secret Touch" to the melodic tone on "Resist," Alex covers it all.

Joe Osborne
Charlottesville, VA

Larry Carlton

Thanks for the information on Larry Carlton's recently made-over Gibson ES-335



Seagull

Anniversaire Spruce

Anniversaire Cedar

["Setups of the Stars," Aug. '02]. Although I was particularly glad to learn the details of Mr. 335's set up, I was more pleased with how great this prized ax looks after a (well deserved) day at the spa. I found myself staring at the photo with the realization that this is, more than likely, the guitar that soared on hundreds of incredible recordings including Steely Dan, Joni Mitchell, Michael Franks, and the Crusaders. It's evident that Larry Carlton does indeed, walk tall and carry a big stick. Keep up the great work Guitar Player!

Jeff Weir
Simi Valley, CA

The Solo Debate Continues...

In the Sept. '02 Feedback, a young reader expressed his dislike about the amount of material devoted to guitar soloing. He questioned the usefulness of soloing in modern music, and posed the following question: "Why should the younger generation respect the past if you don't respect the present?" This question was aimed at the so-called "old school" guitar players. Apparently, some of the younger generation perceives guitar soloing as being clichéd or invalid for use in mod-

ern music. While it's true that it's not musically valid to throw a guitar solo in a song because you've completed the second chorus (or an outro is needed), the real aim of soloing is to enhance the message the song is conveying. In its most exciting form, a guitar solo tells a story all its own. This is why so many guitar players—myself included—pay so much attention to the articles on soloing. We're looking to expand our knowledge of the fretboard and learn from others.

When I read articles on soloing from masters such as Stevie Ray Vaughan and Brian Setzer it gives me the opportunity to absorb the creativity of some of music's greatest artists. Great soloists use guitar licks to convey their message and their emotion—that's the creative potential in guitar soloing. (Not to mention the knowledge that scales and soloing bring to chord building.)

I understand that discussions about soloing can be a bit tiring. And, sometimes, guitarists can come across as having a mechanical approach to scales and modality. However, there are dangers in avoiding soloing because it doesn't seem to "belong" in your generation's music: You could be limiting your compositions and the way you express yourself as a musician. You ask, "Why should the younger



generation respect the past if you don't respect the present?" I ask, "Why shouldn't the present seek to gain insight from the past?" Perhaps then the past *will* respect the present.

Doug Sparks
Springfield, MO

Address correspondence to Feedback, c/o Guitar Player, 2800 Campus Dr., San Mateo, CA 94403, or e-mail us at guitplyr@musicplayer.com. GP regrets that until the advent of the 40-hour workday we will not be able to answer every letter.

Celebrating 20 years of Seagull

About a year ago, Robert Godin found a supply of beautiful flame maple suitable for acoustic guitars. The marketing department—okay the marketing guy—said: "great let's make a very limited run of numbered Seagull 20th anniversary guitars. They can be drenched in abalone and we'll use tops that have been sun-dried on a mountain top in the Himalayas and we'll sell them directly to senior partners at law firms..." Robert reminded us that Seagull was not about, extravagantly-priced-bought-it-so-I-could-bragg-about-how-much-I-paid-for-it guitars, and besides, we're afraid of lawyers. Robert's idea was to hand pick from our best cedar and spruce tops, combine these tops with the flame maple—with a dark stain applied to the cedar model—and complete each with a beautiful high gloss lacquer finish.

We also wanted to include as many people as possible in the celebration and with that in mind we priced the S6 Anniversaire at \$495*

Each S6 Anniversaire comes with the revolutionary Fort EPP case and a certificate of authenticity.

Seagull guitars are made in Canada

*U.S. suggested retail price.



Fort EPP Case

www.seagullguitars.com





Fifty years ago, a small group of veteran guitar makers came together to form a new company. Its founder, Alfred Dronge, had been born in Poland, and several of his key workers were immigrants from Italy, with its rich heritage of musical instrument craftsmanship. Among them, these men had decades of experience, and they had already built some of the most elegant guitars the world had ever seen.

For their new company, they picked the name Guild, which evoked the spirit of European artisan guilds of centuries past, and also suggested their shared commitment to excellence. In their original factory, on Pearl Street in New York City, and then in later factories in Hoboken, New Jersey and Westerly, Rhode Island, attention to detail was the order of the

day. Some guitars were built almost entirely by a single person.

What was remarkable about Guild was that it went on to build fine guitars in so many different styles—arch-tops favored by giants of the jazz community, and flat-top and electric guitars that became classics during the folk boom of the '50s and '60s, as well as the rock era of the British Invasion, folk-rock, the blues revival, and psychedelia.

Perhaps even more remarkable is that while these guitars were famous for their rich sound, beauty, and craftsmanship, they were equally famous for their durability and value.

Many of the world's best players chose Guild guitars for their uncompromised tone and elegance.

The New Guild Guitars. Made to be Played



And many beginners chose Guild guitars because of their affordability.

A half-century after the founding of this historic company, there's great news for players of all styles: Guild is back—the same elegance, the same affordability, the same classic models, plus some innovative new models—and this time, Guild is backed by Fender.

Fender has committed its full support and all its resources: environmentally controlled factories, a large and highly skilled work force, financial stability, its innovative R&D department, its famous custom shop, and its worldwide network of dealers and warranty repair outlets.

If you've been around awhile, you'll remember

the Guild Starfires, the Bluesbirds, the 12-strings, the beautiful dreadnoughts, the fabulous archtops. If you're a younger player, the Guild name may be something of a legend. But whatever your age, whatever your playing style, and whatever your budget, I think it's great news, for all of us, that Fender has brought back the quality, the original designs, and the value that made Guild one of the most distinguished names in guitars.

—Tom Wheeler
Author, Historian
and Consulting Editor,
Guitar Player Magazine



www.fender.com

INPUT OUTPUT

FRETWIRE

An anyone who has made music an integral part of

their lives, they know that music is a great way to improve their overall well-being. And any

instrumentalist should be able to read *Guitar Player* knows

that the most important part of any instrument is the fretwire. It's the

only part of the instrument that's not made of wood, and it's the only part that's not made of metal.

guitar, a car stereo, or a personal computer. They're all

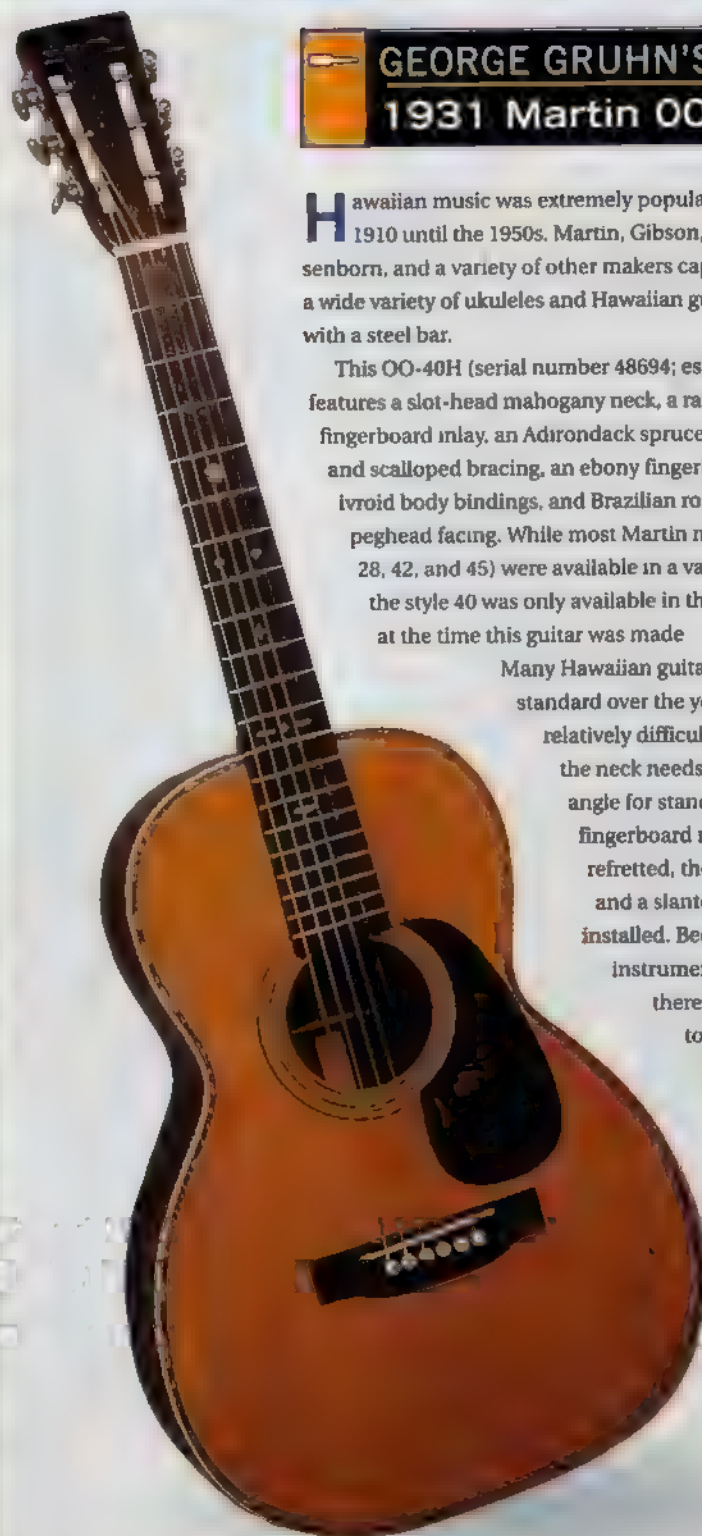
your standard exercise and

recreation. But when it comes to your guitar, it's not just a piece of wood and metal. It's a piece of art.

It's a piece of art that's been around for centuries, and it's a piece of art that's still going strong.

whatever individual stresses we may have, anything that can help us feel better is a great asset. A brief internet

search will tell you that there are many ways to improve your health and well-being. One of the best ways is to play music.



GEORGE GRUHN'S RARE BIRD 1931 Martin OO-40H

Hawaiian music was extremely popular in the United States from 1910 until the 1950s. Martin, Gibson, Dobro, National, Weissenborn, and a variety of other makers capitalized on this trend with a wide variety of ukuleles and Hawaiian guitars designed to be played with a steel bar.

This OO-40H (serial number 48694; estimated value \$10,000) features a slot-head mahogany neck, a raised nut, snowflake fingerboard inlay, an Adirondack spruce top with abalone edge trim and scalloped bracing, an ebony fingerboard and bridge, white ivoroid body bindings, and Brazilian rosewood back, sides, and peghead facing. While most Martin models (such as the 18, 21, 28, 42, and 45) were available in a variety of different body sizes, the style 40 was only available in the OO-40H Hawaiian version at the time this guitar was made.

Many Hawaiian guitars have been converted to standard over the years, but the conversion is relatively difficult and expensive. Typically, the neck needs to be reset at the correct angle for standard-style playing, the fingerboard must be arched and refretted, the nut requires replacement, and a slanted bridge saddle must be installed. Because a converted instrument is no longer fully original, there is little financial incentive to do this work. But due to their rarity, fine construction, and excellent sound, converted Hawaiian-style instruments have a unique appeal of their own.

—GEORGE GRUHN,

guitarcross



GIRL POWER

Chelsea Constable

Two years ago, guitarist Chelsea Constable struggled to perform "Greensleeves" for her local church. Today, the shy 12-year-old can cop the most strenuous Van Halen and Eric Johnson solos note-for-note. She's also the star of a series of MVP instructional videos (myphomevideo.com), and she has her own signature model from Zion Guitar Technology.

.....

What's your current setup?

My Zion signature guitar, a Hughes and Kettner ZenTera, and SIT strings. I don't use effects, and I get my distortion from the amp.

Is it difficult being an accomplished shredder at such a young age?

Well, everything here in Tennessee is bluegrass, and I feel like I don't fit in. When I was in second grade, I brought an Yngwie Malmsteen tape to school and this boy kept telling on me. Kids my age don't even know about John Petrucci and Joe Satriani, and they're the most talented people who walk on the face of the earth. I also think it's going to be hard for me because the only woman who plays guitar in the style I like is Jennifer Batten. If I could only do one thing, I would try to get more people my age into this type of music.

Do you have a plan for doing that?



Can you say "overachiever?"—Two years of intense study, a love of metal, supportive parents, and a desire to excel were all Constable needed to gain her frightening chops.

I'll probably just play out and try to give concerts at schools. I'm in a band now, but it's kind of strange because the other players are 20 years older than me. I felt sort of shy at first, but they treat me pretty well. I didn't have to audition or anything—the bass player called my dad and asked if I'd be interested in joining the band. I thought it would be a good experience for me.

What's your biggest challenge at the moment?

It's a huge challenge to play Satriani, Petrucci, and Eric Johnson songs. I have to work on them piece-by-piece. It's hard, but I don't like today's music. I don't hear solos at all!

—MICHAEL MOLEND



ANGELS

Michael Houser

The guitarist and singer of jam band Widespread Panic succumbed to pancreatic cancer on August 13. He was 40. In July, Houser revealed to fans through the band's Web site that he had terminal cancer and would not participate in the group's summer tour. His family has established a Michael Houser Music Fund at the Athens Academy in Georgia.

Dave Williams

The charismatic 30-year-old lead singer of Drowning Pool was found dead on the band's tour bus on August 16. The Dallas quartet was on the Ozzfest tour when Williams passed away, and, at press time, the cause of death was being investigated.

Paul Samson

The British heavy metal guitarist lost his battle against cancer on August 9 at his home in Norfolk, England. He was 49. Although Samson never made an impact outside of his homeland, he was lauded as one of the pioneers of the new wave of British metal, and his band Samson was the launching pad for future Iron Maiden vocalist Bruce Dickinson.

—MICHAEL MOLEND



Michael Houser

FRETWIRE

new age manifestos to academic roundtable debates to the American Music Therapy Association. Clearly, music is an excellent path to health and healing.

As we pass the year mark on September 11, we have a chance to not only consider the event itself, but how we responded to it, and what helped us continue to function. Directly following the attack, the music industry responded with a glut of benefit concerts, fundraising albums, and tributes to our injured country. An argument could be made that no album was made in the past year that wasn't a response on some level to the attacks. Our feature section this month alone is revealing. Though the songs on *Murray Street* were already written, Sonic Youth couldn't get to their studio—which was located right by the towers—to record the album for some time. Bruce Springsteen's first album with the E

SONGCRAFT

Tift Merritt

Roots rocker Tift Merritt plays a mean rhythm guitar, is blessed with a striking voice, and has the enthusiastic support of current singer/songwriter *cause célèbre* and label mate Ryan Adams. But Merritt's tremendous performance chops and fortunate friendships take a back seat to the emotional and well-crafted songs on her solo debut, *Bramble Rose* [Lost Highway]. Here the Tele-wielding writer somewhat begrudgingly ("It's hard to talk about this stuff because it's so abstract!") discusses her gift.

When you sit down to write, do you typically have an idea buzzing in your head, or do you rely on your guitar playing to inspire something?

I usually have a piece of something when I sit down to write, but then I have to unearth the rest of it.

How do you decide to turn an idea into a complete song? Do you search through a million notebooks for the right hook, or do you just let inspiration hit you on the head?

If I could put my finger on it, it would be wonderful! I tend to be inspired by a whole range of things, but I look for inspiration that isn't fleeting. There has to be something of substance that I believe in so much that I can't let go of it until I address it and figure it out. That's when an idea is worth developing further. I often begin with something that affects me personally, but, by the time I finish the song, it has hopefully been crafted enough that it's no longer attached to a sentiment such as "I had a fight with my boyfriend." That kind of writing is a journal entry, not a song.

Are you ever troubled by commercial considerations—meaning having to choose "hit friendly" elements over emotional truths?

No—I'm lucky enough to be on a label that has never encouraged me to think about hits.

But you must want to get your songs heard, as well as be considered a successful writer?

Part of being a musician is communicating with other people, but that's a human interest as much as a commercial one. And, anyway, there are so

many things to think about when you're writing a song that worrying about issues such as who is going to like it—or which radio station will play it—only serves to obstruct your vision. I want my songs to be credible, and anyone who shares that goal needs to be hard on themselves. You have to write a lot, and learn the differences between what is good and what is bad.

The birth of a song is an extremely private thing, and songs are very fragile in their infancy. If somebody walks in and says the wrong thing, it can shatter the creative process. As a music lover, you hope that you write a song that has true emotion. And, as a musician, you have to put a lot of trust in your emotions because you're dedicating your life to them.

—MICHAEL MOLENDRA



"Everything in a song is equal, and all the parts have to work together," says Merritt. "If the lyric is working too hard and the melody isn't working hard enough, the push-pull will kill the song."

SETUPS OF THE STARS

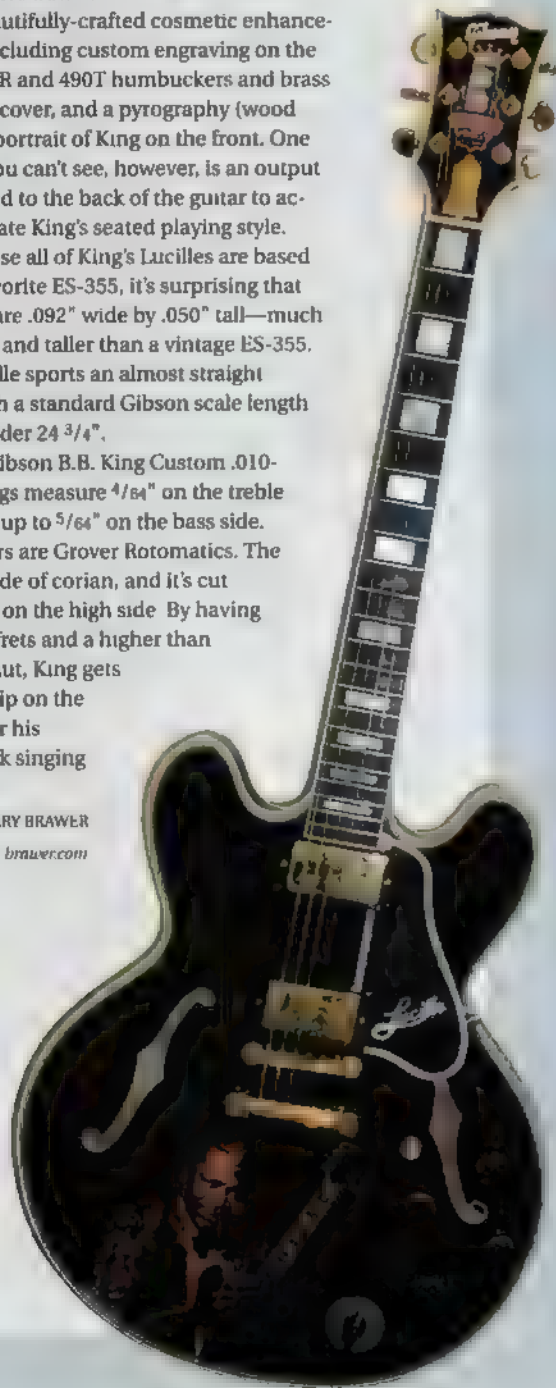
B.B. King

B. B. King's current version of his cherished Lucille was designed in 1999 by the Gibson Custom Shop's Bruce Kunkel. This guitar was a gift to King from Gibson celebrating the King of the Blues' 70th birthday. It's a standard Lucille model with some beautifully-crafted cosmetic enhancements, including custom engraving on the stock 490R and 490T humbuckers and brass truss rod cover, and a pyrography (wood burned) portrait of King on the front. One feature you can't see, however, is an output jack added to the back of the guitar to accommodate King's seated playing style.

Because all of King's Lucilles are based on his favorite ES-355, it's surprising that the frets are .092" wide by .050" tall—much narrower and taller than a vintage ES-355. This Lucille sports an almost straight neck, with a standard Gibson scale length of just under 24 ³/₄".

The Gibson B.B. King Custom .010-.054 strings measure ¹/₆₄" on the treble side, and up to ⁵/₆₄" on the bass side. The tuners are Grover Rotomatics. The nut is made of corian, and it's cut even and on the high side. By having the high frets and a higher than average nut, King gets a good grip on the strings for his trademark singing vibrato.

—GARY BRAWER
brawer.com



STUDIO LOG

Murderdolls



Tracking "People Hate Me"

Album: *Beyond the Valley of the Murderdolls* (Roadrunner)
by the Murderdolls.

Parts: All.

Guitarist: Joey Jordison.

Guitars: Gibson SG (loaded with EMG 81 pickups) and silverburst Les Paul Custom.

Amp: Marshall JCM 2000 TSL 100.

Strings: GHS Boomers, .010 set.

Effects: Electro-Harmonix Micro Synth, MXR Phase 90, and Dunlop CryBaby.

Tuning: Standard.

Creative Concept: "We're serious about not being serious," says Jordison. "We're a straight-up rock and roll band and we make music that's packed with heavy riffs. I've always been into the late '70s New York glam scene—as well as bands like the Sex Pistols, the Ramones, Mötley Crüe, and Twisted Sister—so the goal was to produce songs that are so easily digestible and catchy that the audience is singing along by the second chorus."

"Sonically, I wanted the whole record to sound crystal clear, but still raw and aggressive. I didn't polish things up too much, because I didn't want to lose the grittiness. If a track doesn't have a certain vibe, it gets lost—it just turns into another song on the album. I wanted each song to really jump out at you."

"'People Hate Me' definitely has a new twist. It's heavy, fun to sing along with, free spirited, and fun. Not everything in this day and age has to be about tortured childhoods and 'feel my pain.' But it seems like every band coming out now is wearing baggy pants and sportswear, tuning down to at least D, and playing songs with soft verses and screaming choruses. I absolutely hate it—it's so sterile. And, guitar-wise, there's way more to life than one string!"

—MICHAEL MOLENDRA

FRETWIRE

Street Band since 1984. *The Rising*, is a dedication to those whose lives were directly changed. Bursts of radical artistic expression tend to follow cataclysmic events, and as the "war on terrorism" continues, that fact is rather comforting. We're existing in a historic moment, and therefore the stuff we create, discover, and absorb holds even more power.

As more and more well-thought-out expressions of strength and hope (or fear and frustration) see the light of day, the old eco-cliché "think globally and act locally" springs to mind. While our fear of the unknown—and the possibility of some level of global war—continues, we must do whatever we can to relieve some of the stress, and maintain a healthy outlook. I submit one of the best ways to do so is to create, enjoy, and share our favorite art form.

—JIMMY SPIN

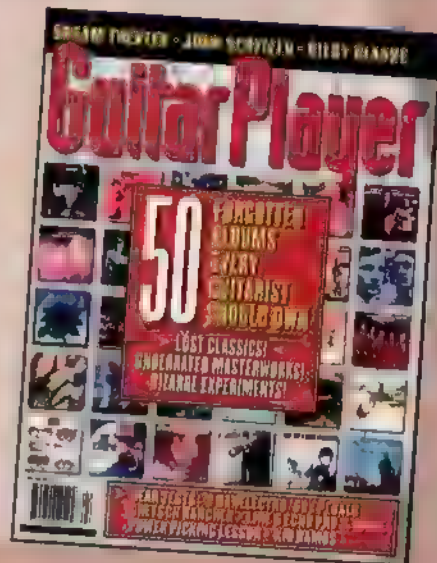
MY FAVORITE GUITAR PLAYER

Earl Slick



"The April 2002 issue that heralded '50 Forgotten Albums Every Guitarist Should Own' was pretty amazing. I was reminded of a lot of records I had in my vinyl collection that I loved, but had forgotten about. The issue brought back a lot of memories. I'm hoping the feature gets new guitarists hip to music they haven't heard, as well as make them aware of different players. Influences are key, and I don't think many young players go back far enough. Stories like this, however, can open the door to a whole new world of possibilities."

—EARL SLICK, AUGUST 2002



AUCTION BLOCK Will Ray's eBay Strategies

AUCTION ITEM: 1940s Kay Lap Steel WINNING BID: \$181.56

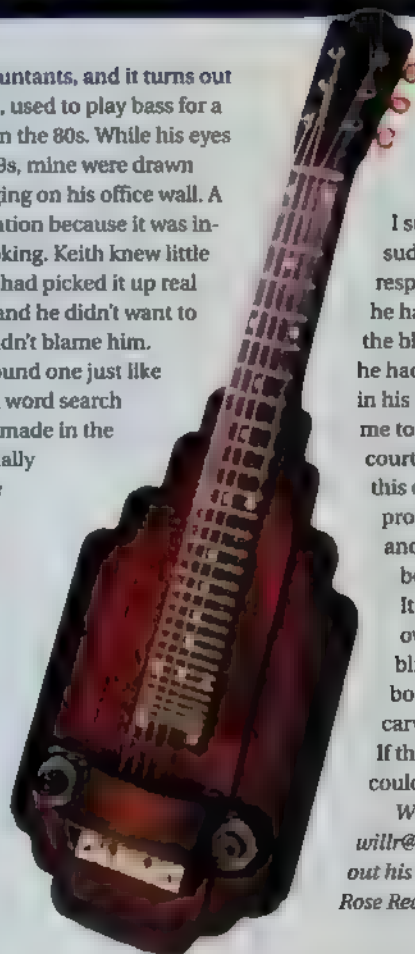
I recently switched accountants, and it turns out my new tax man, Keith, used to play bass for a well-known punk band in the 80s. While his eyes were focused on my 1099s, mine were drawn towards the guitars hanging on his office wall. A lap steel caught my attention because it was incredibly old and cool looking. Keith knew little about it—except that he had picked it up real cheap a few years ago—and he didn't want to part with it, either. I couldn't blame him.

But, sure enough, I found one just like his on eBay after doing a word search for "Kay." This baby was made in the late '40s, and it's unofficially called "The Empire State Steel" because of its resemblance to the skyscraper of the same name. This art-deco-styled steel sports Kluson Deluxe tuners, a contoured body, a powerful single-coil pickup, volume and tone controls, and actual frets (instead of painted ones). The seller obviously didn't know anything

about lap steels, because this find was auctioned as an electric guitar.

The seller's shipping estimate seemed high, and when I suggested something lower, I suddenly stopped receiving e-mail responses. After two weeks, I assumed he had changed his mind. Then, out of the blue, he sent an e-mail explaining he had been out of town due to a death in his family. The exchange reminded me to always exercise patience and courtesy when dealing with sellers. In this case, my frustration could have prompted me to say something stupid and blow the deal. I'm glad I didn't, because this steel has tone for days! It was also loved by its original owner—battle scars from years of blissful picking adorn the lower body, and the initials "SSN" are carved into the back of the headstock. If this baby could talk, the tales it could tell!

Will Ray can be contacted at willr@hellecasters.com. Be sure to check out his latest solo CD, *Mojo Blues* (Wild Rose Records).



PERFORMANCE NOTES

Mudhoney



"We've been through so many ups and downs as a band, the fact we're still playing because we like to play is pretty cool," says Turner.

If Mudhoney had a dime for every time their name appeared next to the phrase "pioneering grunge rockers," they would be millionaires a few times over. They're not, but the recent *Since We've Become Translucent* (Sub Pop) keeps alive the 15-year-old band's gospel of punk+garage+fuzz=Mudhoney. Here, guitarist Steve Turner talks about performing in a veteran band that has de-emphasized its career plan.

.....

You've said that "Mudhoney isn't our life anymore." What changed?

When we hit our mid-30s, real life started getting in the way [laughs]. We all have jobs now, and Mudhoney is almost like a hobby. Our drummer Dan is a stay-

at-home dad and Guy, our bass player, just finished nursing school. For *Since We've Become Translucent*, we're only going to tour a little bit—a ten-day trip to Europe and some weekend gigs in the states.

So you don't feel the need to prove yourselves anymore?

No. We used to try and piss off the audience. That attitude has gone away some, but we haven't necessarily replaced it with, "Let's make the crowd happy."

Have you revamped your live setup at all?

I've always used Fender Mustangs—a '66 and an early '70s model—but lately

I've been using a Danelectro DC reissue. I've always liked the way crappy guitars play. I'm still using the same amp—a '65 Fender Super Reverb. I love the old Electro-Harmonix pedals, but sometimes they work and sometimes they don't.

How have your fans changed throughout the past 15 years?

Right now, we've apparently lost the 20-year-olds. What we get are little kids who are just getting into rock music—half of them are wearing Kurt Cobain t-shirts—and old-time Mudhoney fans in their mid-30s. It's funny—we've got the kids and we've got the old people!

—DARRIN FOX



**I COULD COME HOME AND DRINK AFTER A STRESSFUL DAY, INSTEAD
OF PLAYING GUITAR. BUT THEN MY WIFE WOULD NEVER COMPLIMENT
ME ON HOW MUCH MY DRINKING HAS IMPROVED.**



WWW.TAYLORGUITARS.COM



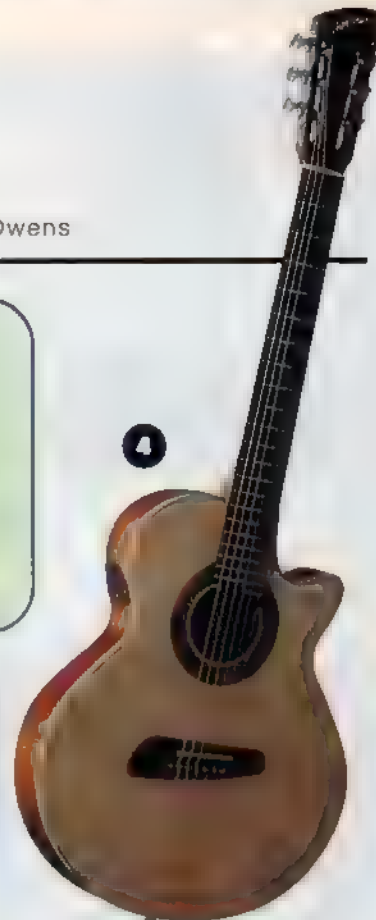
New Gear

By Kevin Owens



STARR LABS

The Z6-SP (\$2,595)—a completely tuneable, mappable and programmable MIDI controller—features a touch-sensitive fretboard, right-hand triggering, a 4-way joystick, six pressure- and velocity-sensitive trigger pads, and six rotary pots for controlling hardware and software synths and MIDI gear. Starr Labs, 1717 Fifth Ave., San Diego, CA 92101; (619) 233-6715; starlabs.com.



TASCAM

The Pocketstudio 5 (\$599), a portable 4-track recorder with an internal MIDI synth module, records to Compact Flash media cards. It also has 100 built-in effects for instruments and vocals, a USB port, and a built-in condenser mic and a headset mic. The mini workstation will run for two hours on two AA batteries, and mix-downs can be done internally to the mp3 format. Tascam, 7733 Telegraph Rd., Montebello, CA 90640; (323) 726-0303; tascam.com.

2. MEGA

The 30-watt PT30R amp (\$180) features a tube preamp section, footswitchable high-gain tube overdrive, reverb, an effects loop, and an input for a CD player. Housed in a durable, carpet-covered cabinet, the PT30R sports solid-aluminum control knobs and a steel grille to protect its custom-designed 10" speaker. Mega Amplifiers, dist. by Guitar Jones, 18214 Parthenia, Northridge, CA 961325; (866) 790-2950; megaamps.com.



3. PICKBOY

When designing their dozens of styles of exotic (\$5 each) and professional and designer picks (75¢ each), Pickboy keeps four things in mind: tonal response, picking harmonics, picking noise, and grip. Materials range from rosewood to carbon graphite, and models vary in thickness, shape, and design. Pickboy, dist. by Brooklyn Gear, 20 Jay St., Ste. 1002, Brooklyn, NY 11201; (877) 700-4327; brooklyngear.com.

GATOR

Gator's new combo amp transporters (\$139 to \$154) feature a 1/2" wooden interior frame covered in 20mm military-spec foam, protected with 600-denier ballistic nylon. Designed to fit most single- and twin-speaker amps, the transporters have a built-in pull out handle and roller blade-style wheels. There's also an exterior accessory pocket for cables and footswitches. Gator Cases, 3421 North Lakeview Dr., Ste. 138, Lutz, FL 33549; (813) 221-4191; gatorcases.com.





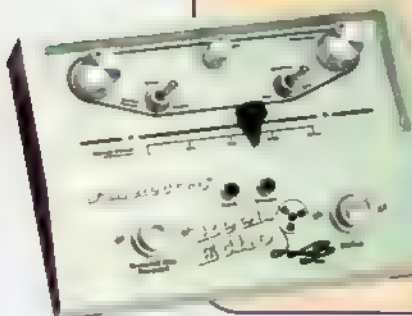
5

5. BSM

Available for the first time in North America are the HS (\$200), HS Custom (\$210), and RM (\$210) treble boosters from Germany's BSM. The HS is a reproduction of the Hornby Skewes booster used by Ritchie Blackmore in Deep Purple. (The HS Custom comes with a side-mounted volume control.) The RM (pictured) is identical to the Dallas Rangemaster pedal that Eric Clapton used in Cream and the Bluesbreakers. All three units come with a five-year warranty. **BSM**, dist. by European Musical Imports, Box 68, Hillsdale, NJ 07642; (201) 594-0817; europeanmusical.com.

DANELECTRO

The pedal pushers at Danelectro have turned back the clock again with the release of two new stompboxes. The Spring King (\$199), a three-spring reverb unit, features three chickenhead knobs (volume, tone, and reverb) and a foot-saving Kick Pad that simulates the sound angst-filled rockers get from kicking their amps. The Reel Echo (\$199, pictured) offers '50s-style tape echo without the tape. Features include a Warble control, up to 1.5 seconds of delay time, a Lo-Fi control that rolls off the high frequencies of each successive repeat, and a tube/solid-state tone switch. **Danelectro**, Box 5030, San Clemente, CA 92674; (949) 498-9854; danelectro.com



6. VOX

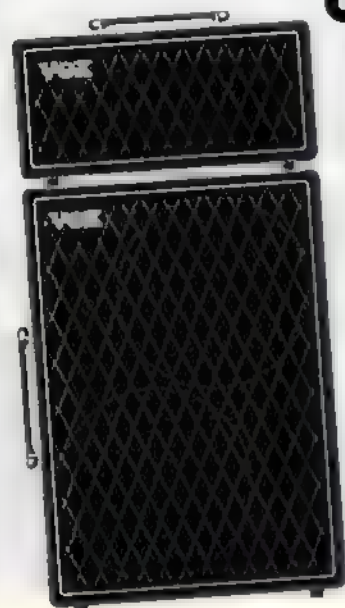
The limited edition Pathfinder 15 SMR (Super Mini Reverb) mini-stack (\$399) features a 15-watt head and a matching 2x10 vertical cabinet with specially voiced Celestion speakers. In addition to gain, volume, treble, and bass controls, the Pathfinder offers spring reverb with a depth control, and tremolo with speed and depth controls. **Vox Amplification**, 316 South Service Rd., Melville, NY 11747; (516) 333-9100; vox-amps.co.uk.

7. LINE 6

The new Variax (\$1,399) is the first guitar to incorporate Line 6's digital modeling technology. Using one knob and a 5-way selector, the player can switch between the sounds of more than two-dozen acoustic and electric guitars, as well as resonator, banjo, and electric sitar. Instead of conventional magnetic pickups, the Variax

features a hexaphonic bridge pickup that converts string vibrations into digital signals, and then back to analog, enabling you to plug into to any amp. **Line 6**, 29901 Agoura Rd., Agoura, CA 91301; (818) 575-3600; line6.com.

New Gear is based on info from manufacturers. Coverage does not imply endorsement by Guitar Player. All prices and specs are subject to change. Manufacturers: Submit your press release and photo with list price information to New Gear, Guitar Player, 2800 Campus Dr., San Mateo, CA 94403.

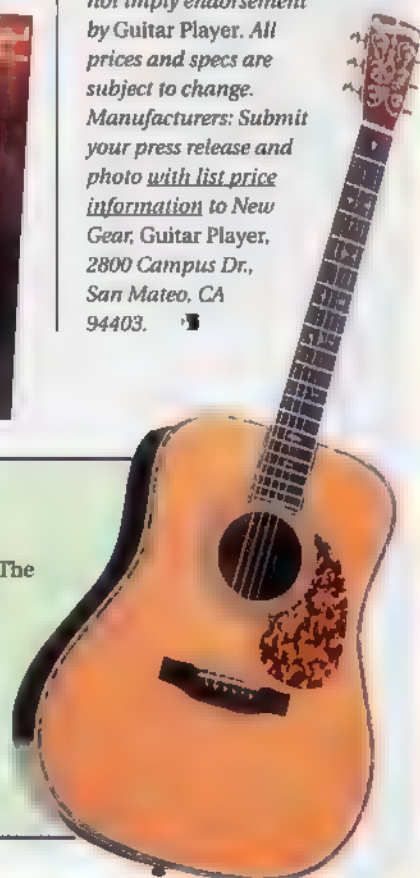


6

7

SAGA

The recently redesigned line of Blueridge acoustic guitars includes six models ranging in price from \$395 to \$1,295. The Historic series BR-180 (\$1,295) features a sitka spruce top, rosewood back and sides with abalone pearl on all borders, an ebony fretboard and bridge, and a fast-action mahogany neck with an adjustable trussrod. **Saga Musical Instruments**, 137 Utah Ave., South San Francisco, CA 94080; (650) 588-5558; sagamusic.com.



To Jim
my hats off to you
Keep Rockin'

Les Paul

Les Paul

THANKS FOR THE CRUSHING
TONE JIM! ©



Wayne Static/Static X

Wayne Static/Static X

J/M,

WE WOULDN'T SOUND THE
SAME WITHOUT YOU!

Jerry Horton/Papa Roach

Congratulations
Jim!
Your AMPS Rock!

GENO LENARDO

Geno Lenardo/Filter

FILTER

Jim
Thanks for my sound!
Marshall Amps - now and
forever!

Peter Frampton

Jim, Congratulations on
40 years of tradition, and
innovation, you still are,
always will be the best!
Thanks

SEAN MARTIN

Sean Martin/Hatebreed

JIM,
CONGRATS ON 40 YEARS OF
DOMINATION
IN TONE!!

Terry Corso/Alien Ant Farm

Jim, congrats on 40 years! I will set
the example that was set for me;
the white plastic letters on my amps and
speakers. A paradigm of sound and
image wrapped into one. I've felt the
power! Hail Marshall, Tripp Eisen

Tripp Eisen/Static X

Jim
HAPPY 40TH
I'M MANY MORE
THANKS FOR CHANGING
THE SOUND OF ROCK
FOREVER!!

ALL HAIL JIM MARSHALL! MAKING THE
HEAVIEST RIFFS HEAVIER SINCE BEFORE
I WAS BORN. CONGRATS ON YOUR SUCCESS
AND LONGEVITY!

Slayer

Kerry King/Slayer

Mike Tempesta/Powerman 5000

Mike Tempesta/Powerman 5000

Congratulations to 40 yrs
of heavy rock & roll's best
amplification

I'm damn proud to be
a part of it!

Slash

Slash

BONE CAUCHING
SINEATLING CHIN TERROR
1995

Riggs/Rob Zombie

I'VE PLAYED THROUGH MARSHALLS
SINCE DAY ONE, THERE'S THE BEST,
BAR NONE!!

THANK JIM!

Yngwie Malmsteen

Yngwie Malmsteen

JIM was 7x4x02
HERE'S TO A LIFETIME OF
MARSHALL TRADITION & THE MARSHALL
ARMY KICKIN' EVERYONE'S FUCKIN'
ASS
STAY STRONG
ZAKK WYLDE

Zakk Wylde

Thanks for 40 ear-splitting
years! What? What?

Love *Levy* Motörhead
18th A
Lemmy/Motörhead

10 HRH JIM MARSHALL
NO ONE, I REPEAT NO ONE
HAS DONE MORE FOR ROCK
AND HEAVY METAL AMPLIFIED
MUSIC. YOU ARE A TRUE
GENIUS!!

CHEERS ~~to~~
Dave Mustaine
Dave Mustaine/Megadeth

WITHOUT YOU IT WOULDN'T I'll always use those amps.
BE AS HEAVY!! ✓ love 'em! They're the
CHEERS! sound!

Kirk Hammett
Kirk Hammett

Congratulations, Jim
Eric Johnson
Eric Johnson

Jim,
Thanks for 200
years of ridiculously
loud amps!
George Lynch
George Lynch

Jim
Congratulations on
your 40th year!! The best
Thanks for making amp in the world!

Mike Mushok
Mike Mushok/Staind

THE BEST - THE BADDEST!

Billy Gibbons
2002 Billy Gibbons

Jim
CONGRATULATIONS ON
YOUR 40TH!! Ace
Rock on!
****Fanning****
Ace Frehley/KISS

It's all your fault!
Jeff Beck
Jeff Beck

THANKS FOR EVERYTHING JIM...
Here to make 40 years!

Gary Moore
Gary Moore

MARSHALL

1962-2002

40 YEARS OF ROCKIN' THE WORLD.



Marshall
AMPLIFICATION

The only thing analog about this recording studio is the price.



Say hello to the world's most affordable digital recording studio.

The MRS-4 digital four-track offers crystal-clear digital recording and a complete set of digital editing and mastering tools all for less than the price of a decent cassette-based four-track. The easy-to-use MRT-3 drum machine has 199 ultra-real drum sounds, 396 preset patterns and room for 99 user programmable patterns. With a simple MIDI connection, the MRT-3 and MRS-4 sync up to become a complete, unbelievably affordable digital recording studio.

The Zoom MRS-4 Digital Four Track and MRT-3 Drum Machine

ZOOM®
CATCH US IF YOU CAN

For more about the MRS-4, MRT-3 and other cool Zoom products, trash your cassette 4-track and check out www.samsontech.com

"I add a jazz background to my singer/songwriter approach to composition," says Stern. "After all, I was born a guitar player, and I can't let go of my love for improvisation."



Leni Stern

Drones for Peace

By Michael Molenda

Any musician who uses his or her gift to help the nation come to terms with September 11 is an angel. Having said that, the deluge of post-tragedy works have proven it's a risky business addressing *real* horror and loss through pop songs. The constructs of words and mu-

sic, verses and choruses, can compromise even the most sincere artistic intentions by being too *Sesame Street* (such as Paul McCartney singing "Talkin' 'bout freedom"), too righteous, or too gruesome.

The pure sound of instrumental music, however, can express complicated emo-

tions without agitating the listener with an inappropriate word or phrase. Even better, the individual's imagination is free to interpret how the textures and melodies rouse their feelings.

For Leni Stern, the healing started with a groove. The New York-based guitarist,

singer, songwriter, and orchestrator didn't conceive her *Finally the Rain Has Come* [LSR] as a remembrance of September 11, but songs such as "For Peace to Come" were formed by her perceptions of living with the aftermath.

"That song was inspired by this wild tabla and drum improvisation between Zakir Hussain and Keith Carlock that, to me, expressed the feeling of September 2001 in New York," says Stern. "They just started playing, and I rolled tape."

However, it took months for Stern to analyze the drum track and develop a song form. "I didn't really know what to do with the track at first," she says, "but I knew I couldn't not put

it on the album—it was just too amazing. Eventually, I surmised the form was basically a pattern of four- and eight-bar phrases, and I wrote a chord progression with my Martin that fit the rhythmic structure. Then I used my JamMan to loop and layer drones in *E, B, A*, and *D* that fade in and out of the progression. That was the 'peace' part—a big, calming drone."

The tabla rhythms and drones—as well as Stern's study of Indian music and her love for guitarist John McLaughlin's western/eastern hybrids—inspired additional Indian textures. "I decided to begin the song with an improvisation in the style of an Indian *alap*—which is a rhythmless outline of the feeling of a song,"

explains Stern. "I thought that was the best way to introduce this vibe of peace and calm and people connecting. That was something I needed at the time of the tragedy, and I felt that was the right message for the song to deliver. Of course, there's no guitar tradition in Indian music, but they have a 4,000-year-old improvisational technique that fascinates me. There are all these embellishments, and yet their choice of notes—and how they'll use a single interval throughout a piece—are very disciplined. It's a step further from modal improvisation, but I use their school of improvising within a normal western context—which is *my* tradition."

DO THE MATH!



Your adapter takes up 3 spots and powers 1 pedal...
The 1 SPOT™ powers your entire pedalboard!

♦ **Guaranteed to work with any equipment that uses one of these adapters: Boss PSA, Boss ACA, DOD PS-200R, Danelectro DA-1 Dunlop ECB-03, Morley, Ibanez AC-109, Zoom AD-0006.***
(The 1 SPOT can replace all of these!)

- ♦ Handles from one to over a dozen guitar pedals (800mA max!)
- ♦ **ONLY TAKES UP ONE SPOT ON YOUR POWER STRIP.**
- ♦ Use with optional multi-plug cable(s) for powering more than one pedal.
- ♦ Will even convert international voltage (100V-240V)
- ♦ 3 meter cable is almost twice as long as other adapter cables!
- ♦ Optional inexpensive 4-plug cable has right angle plugs
 - Perfect for pedalboards.
 - Cables can easily interconnect with one another
- ♦ Comparable price to standard 9V adapters.

*Brand names shown are trademarks of their respective companies and have no affiliation with Visual Sound

6535 Winding Brook Way Delray Beach, FL 33484
Ph: 561-637-6678 Fax: 561-637-6647



Visual Sound

www.visualsound.net

Instruments of Hope

Guitars: Fender Custom Shop Strat, Martin JM acoustic.

Amps: '63 Fender Deluxe and blackface Princeton.

FX: Lexicon JamMan, Boss volume pedal.

Strings: Fender, gauged .010-.046.

When the tabla/drum groove enters after Stern's intro, "For Peace to Come" builds and intertwines thematic layers with sitar and acoustic parts performed by Larry Saltzman, and fingerpicked lines played by former *GP* associate editor (and current Norah Jones sideman) Adam Levy.

"We spent one Sunday just finding ways of creating textures with guitars," says Stern. "It was like arranging an orchestra—you know, lines coming in and lines coming out—except that we really didn't plan anything. I just said, 'Let's take all the guitars we have and see if we can do something with this beautiful percussion duet.' We were just soloing along. It was a long process, and later I picked the parts that best fit the song."

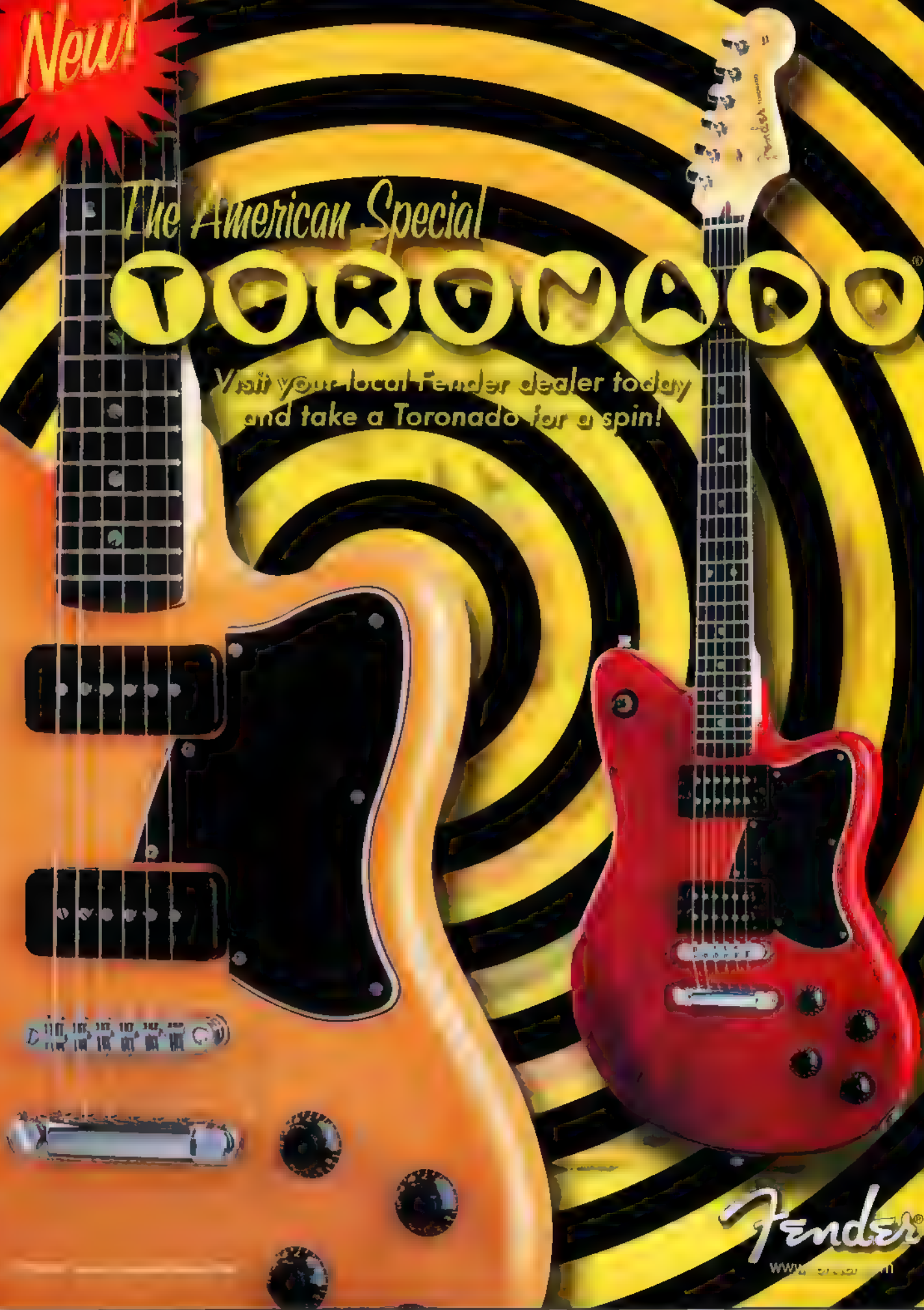
The work also features violin lines by Jenny Scheinman and ends with what Stern calls "hill-billy" vocal harmonies. "I added the violin to show that we must remain calm in the face of the anger and destructive power of terrorism," says Stern. "And the outro harmonies bring in this truly hopeful American element. With all the textures and emotional layers, arranging this song was like making a film. I found myself giving the players acting instructions more than musical feedback!"

New!

The American Special

TORONADO®

*Visit your local Fender dealer today
and take a Toronado for a spin!*



Fender®

www.fender.com

Whole in One



Get in touch with the most comprehensive,
versatile Pro Tools® LE workstation ever.

- FireWire® connection
- 24-bit / 96 kHz fidelity
- 8 touch-sensitive, motorized faders, rotary encoders, scribble strips, and metering
- 18 channels of I/O: 8 analog (with 4 mic preamps), 8 ADAT optical, and 2 S/PDIF; integrated MIDI I/O (16 channels in / 32 channels out)
- 32-track Pro Tools LE software with Windows XP and Mac OS support
- Includes bundled plug-ins from Digidesign, IK Multimedia, Native Instruments, and Waves
- Operates as a standalone digital mixer with effects – EQ, dynamics, delay, reverb – and snapshots when not used with Pro Tools.



For more information on the new Digi 002,
call 1.800.333.2137 or visit www.digidesign.com/002.

© 08/02. Digi 002, Digidesign and Pro Tools LE are trademarks or registered trademarks of Avid Technology, Inc., or its subsidiaries or divisions. All other trademarks are the property of their respective holders.



digidesign

Seck, and All Farks Tour. I'm drawn to their meditative, cyclical riffs and the roundness of their grooves.



Ani DiFranco

Energy Exchanger

By Andy Ellis

"An audience can generate amazing energy," says dervish fingerpicker and radical folkie Ani DiFranco. "I feed off it, I love it, I resent it, I abhor it, I rely on it, and

I try to return it. That's what this new record is all about—exchanging energy."

Released on DiFranco's own Righteous Babe label, the live *So Much Shouting, So Much Laughter* finds DiFranco and her fans

engaged in an intense game of give-and-take. The double disc features songs culled from two years of touring, and melds the urgency of punk with the musical sophistication of New York jazz. Backed by a crack horn band,

PLANET WAVES

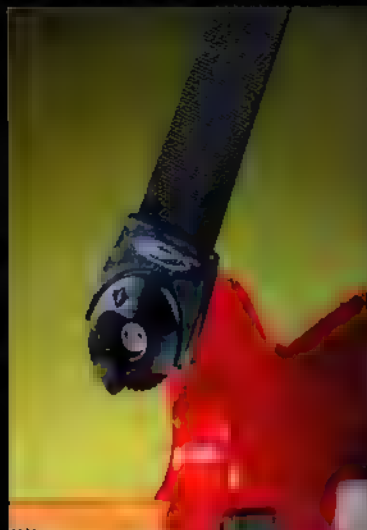
Strap Problem:

Ordinary leather ends stretch or tear over time.



Planet Waves Solution:

PLANET LOCK fits securely on your guitar's existing end pin and stays locked until you release the side pin.



J. D'Addario

P.O. Box 290 • Farmingdale, NY 11735 USA
www.planet-waves.com

Ani DiFranco

DiFranco assaults her Alvarez flat-tops with a rocker's abandon, alternately screaming, moaning,

whispering, and crooning her provocative lyrics over jagged riffs and funky grooves.

DiFranco bases many of her churning progressions on alternate tunings. "I've got dozens,"

CONTINUED ON PAGE 43

Folk Art

Onstage, DiFranco slams an Alvarez Yairi DY62 dreadnought, three WY1 concert-size flat-tops, and an Avante acoustic baritone. The Avante has a Fishman saddle pickup, and the others use stock Alvarez electronics. She also strums a Martin Backpacker with a Fishman saddle pickup and a Cromwell 4-string tenor guitar (tuned A, D, A, D) with a Fishman archtop pickup. Occasionally, she'll play a sunburst Hamer Artist Custom through a 100-watt Rivera Sedona combo.

DiFranco uses D'Addario strings. The WY1s, DY62, and Martin sport EJ17 phosphor bronze medium sets, while the baritone and tenor have custom sets gauged .070-.016 and .045-.016, respectively. When DiFranco flatpicks, she wields a large, triangular D'Andrea, and for distortion, she uses a volume pedal to feed her guitar signal into a Tech 21 SaneAmp.

"Ani has too many tunings to list them all," says Reg Dickinson, DiFranco's longtime guitar tech. "But along with *DADGAD*, she likes these four [see chart]. She'll capo these tunings and also transpose their formulas to the baritone." —AE

JawDropping Sound

The iBeam Bridge Plate Transducer

A revolutionary new way to amplify the ACOUSTIC guitar

"When I played that guitar with the iBeam my low dropped open and I can't seem to close it. This thing is unbelievable. I swear I can hear the air in there. It's a little scary."

Grammy Nominee
Daryl Anger

"When performing I totally forget I'm using a pickup because the sound is so round and natural."

Grammy Nominee
Sean Watkins, Nickel Creek

- ultra light - 1/4 ounce
- easy peel-and-stick installation
- true studio quality sound live

iBeam Active with
Discrete Class A pre EQ'd
and pin jack preamp

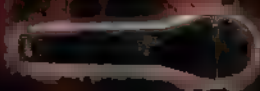
M.I.P.A. 2002 "Best Pickup"

www.lrbaggs.com tel. (505) 929-3545

L.R. Baggs

Dinosaurs died because of changing environment.

By the way, how old's the technology in your stage microphone?



Hard to believe, but some manufacturers haven't changed their technology in 30 years. That's why you'll want the D 880 from AKG. As part of our Emotion Series of performance microphones, its state-of-the-art technology ensures vocal clarity for today's standards. But its reasonable price won't cause your budget to become extinct. Check out the D 880. We think you'll agree, everything else is—well—a little dated.

akgusa.com • 615.620.3800



AKG is a registered trademark of AKG Acoustics GmbH.

AS PASSIONATE AS YOU.

UNTIL DECEMBER 31, 2002, GET A \$10 INSTANT CONSUMER REBATE ON THE PURCHASE OF EVERY D 880 MIC. SEE ANY AUTHORIZED AKG DEALER FOR DETAILS.



BOOMBOOM

Epiphone

The John Lee Hooker Sheraton II by Epiphone. Built to be played. Through pain. Through heartache. Through life.



for more information, call 1-800-444-2766 or go to
www.epiphone.com

© 2002 The Epiphone Company. Epiphone is a trademark of Gibson Guitar Corp. All rights reserved.

Ani DiFranco

she says. "My guitar tech, Reg Dickinson, helps me keep track of them. I can name the strings when I alter standard tuning, but I play a lot of baritone guitar, and that's where I get lost. For baritone alternate tunings, we've developed our own language based on what we call 'C standard' [C, F, B \flat , E \flat , G, C], which is regular tuning, but down three whole-steps. Because I often use a capo with my tunings, the intonation can get funny as I move up the neck—especially on the baritone. Reg has become an artist at compensating for these discrepancies. The first few times I perform a new song, he'll listen for sour chords, and then figure out which strings to detune by a few cents. He feeds me carefully prepared guitars all night."

Touring and recording with an electric ensemble posed a new set of challenges for DiFranco. "When I was a solo performer," she elaborates, "I worked with three tools: my voice, my guitar, and the silence around those two things. But with a six-piece band, suddenly there was a wall of sound onstage. As a result, the band got lots of harping from the chick singer: 'Dynamics, dynamics, dynamics!' I discovered that by encouraging improvisation, the arrangements would stay fresh, and my fellow musicians would listen more closely to my guitar. My acoustic has taught me that it's not about a quiet verse and a loud chorus, but an organic ebb and

flow, and that's what we sought on this record."

In keeping with her strong DIY ethic, DiFranco single-handedly mixed the 23 songs on *So Much*. "We went right from the board onto 16 tracks of ADAT," she says. "They're not shiny, pretty recordings, but I think the rawness contributes to the energy. I couldn't possibly listen to a whole tour's worth of tapes, so I developed an intuitive song-selection process. I'd look at the boxes and go, 'Phoenix, that was a fun show,' and check out a few songs. When one caught my ear, I'd mix it quickly. When you're alone in the studio, the biggest challenge is to stay objective. To get a fresh perspective, I developed a rhythm of setting levels and compressors—getting the tracks to a basic point—and then putting the mix through speakers located *outside* the control room. While the song was playing, I'd roam around the house and ask myself, 'What does this need to sound like a record?' When I had the answer, I'd go back and finish the mix."

So Much is DiFranco's 12th independent album in as many years. In addition to providing the world with edgy music, the feisty guitarist has also proved that it's possible to have a career on one's own terms. "I've created my own world as an alternative to being owned by the self-serving, cutthroat music business," she says. "It has been a frustrating, debilitating, and exhausting journey, but also more gratifying than I could ever say. It's a thrill to live your dream."

Tube Lover's Tube Studio Processor



The Bellari RP533 is a versatile studio tool for signal amplification, compression and spectral enhancement - all through the use of innovative tube circuitry. The unit features our highly acclaimed mic preamp circuits for pristine preamplification. The compressor/limiter section contains new, carefully designed dynamic gain reduction circuitry for subtle, natural compression. Finally, the sonic exciter section of the RP533 restores material clarity and adds distinction and character to the final signal. The meter can be switched in the circuit path to show the input level, output level, or compressor gain reduction.

FEATURES:

- Transformer balanced input, +48 Volt Phantom Power
- Warm, silky tube preamplification
- Smooth, natural compression
- Sonic Exciter, frequency enhancement
- 1/4" and XLR inputs and outputs
- Side Chain for direct access to the compressor's detector circuits

Bellari

5968 South 350 West
Salt Lake City, UT 84107
(801) 263-9053 • FAX (801) 263-9068
email: bellari@rolls.com

Experience the Epiphone Signature Models at one of these Epiphone "Signature" Dealers Today!

Alto Music
Wappinger Falls, NY

Elderly Instruments
Lansing, MI

Fuller's Vintage Guitar
Houston, TX

Guitars Etc.
Longmont, CO

Haight Ashbury Music
San Francisco & Sunnyvale, CA

Huntington Guitars
Huntington Beach, CA

Marshall Music
Lansing, MI

Matanuska Music
Wasilla, AK

Music Machine
Kennewick, WA

Epiphone

For a complete list of authorized
Epiphone Dealers near you call
1-800-444-2766 or visit us at
www.epiphone.com

CD-RW* (5)



BRIEF COMMUNICATIONS

PLAY AND PIRACY

KORG

*CD-RW optional

© 2002 Korg USA, 316 South Service Rd. Melville, NY 11747 • (516) 333-8737 • www.korg.com

KORG

*CD-RW optional

© 2002 Karg USA, 316 South Service Rd. Melville, NY 11747 • (516) 333-8737 • www.karg.com



Wayne Kramer

Growing Up Young

By Michael Molenda

Once described as “a 19-year-old punk on a meth power trip” during the crazed years of the MC5 (1969–’72), Wayne Kramer’s loud and ferocious playing was a seminal influence on future punks, garage rockers, and heavy metalists. Art also imitated life, as Kramer’s rebel persona veered into drug problems and a two-year prison term for dealing cocaine. Slightly less dangerous adventures included his early ’80s tenure in Was (Not Was), teaming with iconic junkie Johnny Thunders in the band Gang War, and starting MuscleTone Records in 2001. Kramer’s first solo release

in five years, *Adult World* [MuscleTone], finds the sonic rude boy evolving, but not surrendering his edge.

“What I find beautiful about the electric guitar hasn’t changed since I was a young man,” he says. “I love how the overtones of a distorted guitar produce this massive, orchestral roar. You can play just two notes—say, fifths—and it sounds like the Wall of Jericho! So, although my technique has evolved, I’ve stuck with the tone I discovered years ago—which is a combination of Albert Collins, Pete Townshend, and something a little fuzzier.”

True to his word, *Adult World* is an aural thrill ride of raw and unprocessed guitar sounds. But Kramer is far from a vintage tone freak or a technical Luddite. He’s a fervent home-studio disciple and an experienced Pro Tools user. It’s simply that he chooses not to shape his guitar sounds with plug-ins.

“There’s a time and place for signal processing,” he explains. “I love noise—and I appreciate people who make their guitars sound like windshield wipers—but I want to hear the notes the guitar is playing. To me, the musical idea is more important than the sonic idea. What becomes more and more



Legendary guitar instruction books from Berklee College of Music.

A Modern Method for Guitar
By William Leavitt
Advance your jazz guitar skills with this time-tested method.
Book 50449468

Instant Guitar
By Tono Fujita
"Play right now! Follow this simple, fun method to start playing guitar."
Book/CD 50449522

Voice Leading for Guitar
By John Thomas
Learn harmonic & rhythmic techniques to move smoothly between chords.
Book/CD 50449498

A Guide to Jazz Improvisation
By John LaPorta
Develop a natural approach to improvisation with this renowned method.
Book/CD 50449439

Blues Improvisation Complete
By Jeff Hammon
Master the art of blues improvisation with this step-by-step guide.
Book/CD 50449425

Berklee Practice Method: Guitar
By Larry Baone and the Berklee Faculty
Introducing the first ever method that teaches you to play in a band.
Book/CD 50449426

Jim Kelly's Guitar Workshop
By Jim Kelly
Play in the style of guitar legends and develop your rockabilly.
Book/CD 50449444 DVD 00320168
VHS Video 00320144

The Guitarist's Guide to Composing and Improvising
By Jon Daman
Explore new paths to creating music with these unconventional exercises.
Book 50449497



To order books or locate a retailer near you:

visit berkleepress.com 617-747-2146

berklee
press

Wayne Kramer

important to me as time goes on is playing a melody. Now that doesn't mean something like "Mary Had a Little Lamb"—although that's a perfectly fine melody. A melody can be harmonized

Guitars: Danelectro 56-U2, Fender Strat and Tele, Fernandes acoustic, Gibson Firebird.

Amps: Line 6 Pod, Marshall 100-watt Super Lead and 50-watt heads through a Marshall 4x12, Tech 21 Trademark 10 ("That's the best-sounding guitar rig for recording," says Kramer. "The amp's tone controls are so comprehensive that I can get anything out of it.")

Strings: Fender, .010 set.

in a way that's unorthodox and non-traditional, and you can use notes that don't sound right. It's like what they said about Thelonious Monk—"He plays the music *wrong*." It's all about how you hear something in your mind's ear."

As a seminal player with a style honed over more than 30 years, Kramer avoids the trap of

Swirling Ambience

Real Rotary

AR-112 "Sidewinder"

The AR-112 combines lush rotary chorus, classic tremolo and reverb, with traditional non-rotary guitar amplification. Features a clean/overdrive real 12AX7 Preamp with pre and post EQ. Real Mechanical Rotor with fast/slow/stop footswitch and adjustable speed controls.

Incredible Sound

- 100-watt RMS power amp drives a 100 watt 12" Eminence legend 121 guitar speaker
- Built-in microphone to XLR output
- Adjustable pickup matching gain control
- Accutronics classic spring reverb with EQ
- Adjustable Fast/Slow/Acceleration controls provide rich organic chorus through liquid classic tremolo sound
- Auto-Stop positions the rotor forward providing constant non-rotary guitar amplification
- XLR microphone input for live players

1115.5" W28" 1214.5" 40lbs



"Once you hear the AR-112 throaty, whirling sound, you won't even think of using an electronic modulation effect."

—Emile Menasché, Guitar World, February 2002

4426 South 48th Street, Suite 6 • Salt Lake City, Utah • 801-285-8217 Phone • 801-285-8278 Fax

**motion
sound**

www.motion-sound.com



THE HOLY GRAIL

BECAUSE ROCK & ROLL IS A QUEST

More Rock - Than You Can Handle. Live. Conquer. World. In 14 languages. 800 800-4008.



D'Addario EXP
EXTENDED PLAY COATED

"Crisp, balanced, and uniquely voiced; no wonder we choose D'Addario EXP strings for our guitars."

London GUITARS

Manufactured in USA
J.D. Addario & Company, Inc. • PO Box 290, Farmingdale, NY 11735 USA
www.daddario.com

Wayne Kramer

repetition by actively seeking new directions. "The challenge is to not play the same thing I played the last time," he says. "A lot of the time, I'll just start playing and not have a clue about what I'm doing. I like that approach, because something might come out that I didn't plan. That's where the advantage of working in my own studio really pays off—the very first idea I get when the muse visits me is captured in a way that can make it all the way to the finished album. When I come up with something fresh, I feel like I've had a good day at the office."

Although he is certainly one of the genre's forefathers, Kramer's commitment to musical growth often puts him at odds with the current renaissance of garage rock. "Some of those bands are friends of mine, and they know I appreciate the enthusiasm and spirit they bring to the world of music," says Kramer. "But I'm not buying it. Much of the scene is about fashion, and none of the bands are playing anything I haven't been hearing for 30 years—it's the same three chords played in the same way they've been played forever. If you want to sustain a career you have to sing your *own* blues. Look at Jack White [of the White Stripes]—he put everything in the Veg-o-matic, mixed it up, and came up with a new dish. I'd say, forget about the haircuts and belt buckles, and find your own sound."



"Wicked, Wicked Fun"

— *Guitar Player*, EDITORS' PICK award, May 2002

"Destined to be a Classic"

— *Guitar World*, June 2002

"An Enormous Number of Sonic Possibilities"

— *Guitar One*, ONE award, June 2002

"There's Nothing Like It on the Market"

— *Keyboard*, KEY BUY award, April 2002

The critics are raving about **AdrenaLinn**, the radical new effects pedal from **Roger Linn**, creator of the first Digital Drum Machine and a host of products that have changed the way music is made. And why are they raving? Because **AdrenaLinn** is one of the most innovative creativity tools to come along in years. With its amazing **filter sequences** and **beat-synched modulation** effects, as well as its

superb **amp modeling**, sweet **filter effects**, grooving **beat box** and a totally tweakable sound design system, guitarists everywhere are staying up nights coming up with fresh musical ideas. How much? Only \$395 US list. Visit rogerlinndesign.com today for a **video demo**, audio samples, and to have some wicked, wicked fun with **AdrenaLinn**!

Roger Linn
DESIGN

Dream Out Loud

Berkeley, CA 510-898-4878
www.rogerlinndesign.com

POWERFUL AND PORTABLE!

new!
DYNA★TOUCH™ PLUS
amplifiers

TOUCH SENSITIVE TON AND DYNAMICS PLUS DSP ★

STAGE 160 DSP

CELESTION® LOADED!



STUDIO-QUALITY
★ DIGITAL
SIGNAL
PROCESSING

IN STORES NOW

Fender®
www.fender.com

Go to www.fender.com/dyna-touch to see the
entire Dyna-Touch Amp line.



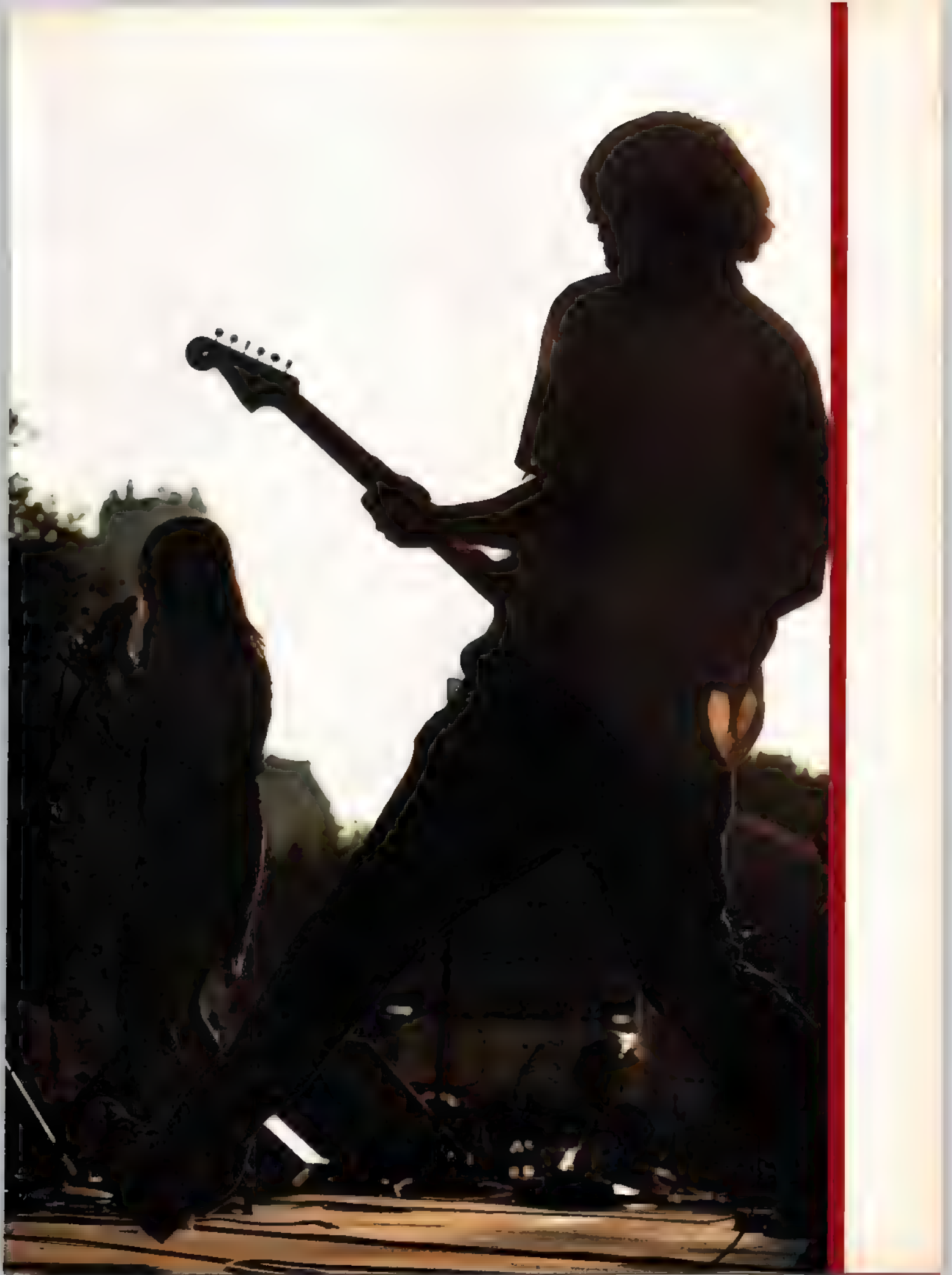
Sonic Youth Survives
Ground Zero, Adds
a Member, and Refines
the Art of Noise

Chaos

THEORISTS

★ They say you have to know the rules before you can break them. If that's true, few bands know the rules better than Sonic Youth. Step into Echo Canyon, Sonic Youth's New York studio, and broken rules litter the floor like so many snapped guitar strings and shattered drumsticks. It is in this sound lab that Sonic Youth pulls off the freakish

By Jude Gold ★



Chaos Theorists

experiments that most bands wouldn't—and probably *shouldn't*—dare attempt. By weaving sheets of feedback into symphonic passages, extending pop songs well past the ten-minute mark with noisy epilogues, playing guitar with random objects, rewiring stompboxes, and torturing amps until the tubes melt, Sonic Youth has once again recorded a mutant-rock masterpiece that reduces the rulebook to confetti.

The band's new album, *Murray Street* (Geffen), is the second in a trilogy for Sonic Youth—and it got off to an inspired start. Producer, multi-instrumentalist, and self-confessed "noisenick" Jim O'Rourke had just joined the band, expanding Sonic Youth to a quintet for the first time since Thurston Moore, Lee Ranaldo, and Kim Gordon formed the group in 1981. Everyone was eager to start tracking, and O'Rourke was already putting in long hours at Echo Canyon, often sleeping there after late nights of pre-production. It wasn't an alarm clock, however, that jarred him awake one sunny September morning last year—it was the horrific cacophony created when, nearly 100 stories above his head, the first jetliner slammed into the World Trade Center.

"The studio was just two short blocks away," recalls O'Rourke, still too traumatized to speak about that day in anything above a whisper. "A jet engine fell from the sky, and landed on Murray Street within eyeshot of the studio's front window."

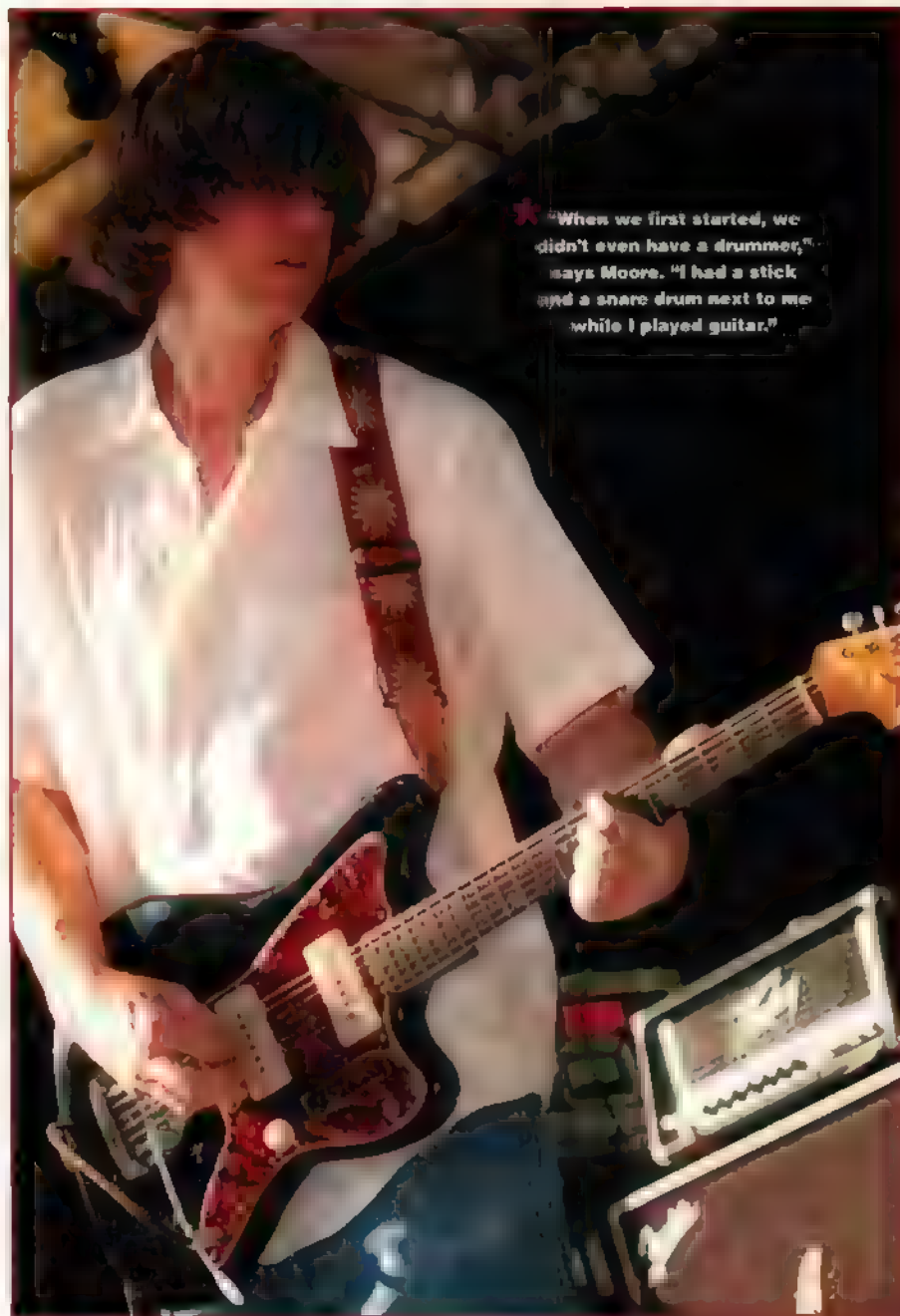
Soon thereafter, the towers came down. Lower Manhattan was closed off and *Murray Street* was derailed indefinitely. But while O'Rourke may need the rest of his life to process the terror he survived last September 11, he and the rest of Sonic Youth were finally able to get back into their studio. Here, Moore, Ranaldo, and O'Rourke trace the evolution of one of the most exciting and inspired albums in Sonic Youth's 21-year career.



Why expand the Sonic Youth lineup?

Ranaldo: On the last few records, Kim has been playing more and more guitar with Thurston and myself, and while we were really into mining the three-guitar vein, we started to miss the bottom-end her bass playing provided. Jim—whom we've worked with since the early '90s—mixed our last album, *NYC Ghosts and Flowers*, and also tracked a few bass lines on it. His parts came out so great, we invited him to go out on tour with us and play them live. When it came time to do *Murray Street*, we decided to involve him entirely as a band member.

Jim, how do you like being in one the most



* "When we first started, we didn't even have a drummer," says Moore. "I had a stick and a snare drum next to me while I played guitar."

influential and well-respected rock bands of the last two decades?

O'Rourke: I don't really think about it. I just keep a respectful distance from the other members [laughs]. It's funny, when I was about 20 years old and was exploring prepared guitar approaches, people would often tell me, "You'd love Sonic Youth—they use drumsticks on their guitars!" Truth is, compared to the wild guitar players I was into—such as Keith Rowe and Derek Bailey—Sonic Youth sounded fairly normal to me! Keith Rowe, for example, doesn't even play notes—he plays sound. He uses the *kitchen* on his guitar. He'll have a lowbody lying on a table full of brushes, sticks,

fans, motors, and magnets—all of which he'll apply in various ways.

What was your role on Murray Street?

O'Rourke: I played bass on two-thirds of the songs and guitar on almost all of them. Actually, Lee was laughing in rehearsal, because I'm often playing bass live, which means he sometimes has to play *my* guitar parts. It was the first time he has ever had to play parts that weren't his own. And although I'm credited as the album's producer, I actually acted more as an engineer. The album's production was a truly democratic effort by the band.

How did the events of September 11 effect the album?

PORTRAITS

GEDDY LEE, THE SANSAMP™ RBI RACKMOUNT, AND VAPOR TRAILS.

-IN-TONE

Recording the first Rush CD in five years, Geddy Lee chose the SANSAMP RBI Rackmount to get the tones he needed.

How does Geddy feel about the SANSAMP RBI? Here's the story in his own words from emails sent to us during the marathon sessions for Rush's new Atlantic Anthem CD, Vapor Trails.

Fri. 10 Aug 2001 16:38:29

"I love the way it sounds. Nice depth and very controllable distortion. I seem to be able to recreate some of my old Rickenbacker® top end with it while using my Jazz®! But I still want to put it through the paces as far as checking the tone through various speaker arrangements and off of tape in a variety of mixing conditions to see how it cuts through. But, so far, so good!"

Best wishes,
Geddy

Tue. 13 Nov 2001 10:45:51

"I've been involved in some very tense mixing sessions lately and am getting great results with the RBI. It is definitely the best device I've used for controllable top end bass distortion and produces the top end crunch I need. Coupled with the other devices I use, I also get a little more bottom out of my overall sound. I am pleased."

Best wishes,
Geddy

The SANSAMP RBI is designed to deliver the best of traditional and modern bass amp systems with a limitless palette of tone colors you can make your own. If you want all the mind-numbing technical details about the RBI, visit us at www.tech21nyc.com.

But don't believe us. Trust your own ears.



Vapor Trails - Rush

Atlantic Anthem Records
Rush 2002 Worldwide Tour

Rickenbacker® and Jazz® are copyrights of their respective companies.

DON'T FOLLOW TRENDS. CREATE YOUR OWN.™



TECH 21
NEW YORK CITY

TECH 21 NEW YORK CITY Designed and manufactured in the U.S.A. www.tech21nyc.com

Chaos Theorists

Ranaldo: To tell you the truth, it was mostly logistical. Except for the vocals, everything was already written, and we were just about to start seriously tracking the songs. But after September 11, we couldn't get into our studio for two and a half months. When we finally could go back, it was a matter of getting past National Guardsmen on every corner. We had to show paperwork and prove we worked in the building. When we eventually got to the tracking process, however, we had a bunch of electrical problems with our gear, so we didn't start tracking *Murray Street* until the first week of January 2002.

What is Echo Canyon like?

Moore: It has professional recording equipment, but any professional engineer would go in there and say, "Forget this!" Echo Canyon is in a building where other bands are crashing around above and below you, and soundproofing is minimal. One time, Pavement was in the building doing sessions with a producer who had worked with Radiohead, and the guy was like, "Are you kidding me? I can't work here." But it doesn't bother us. Our last two records were entirely recorded here, and with all those bands as our soundtrack. You can't actually hear them bleeding through our tracks, but that would be something I'd like to try sometime. I think it could be hip.

How did you track Murray Street?

Ranaldo: We have an old 16-track, 2" Studer machine and a Pro Tools rig that are pretty much integrated. We recorded about half the

stuff analog and the other half digital, and we mixed down to an old Ampex half-inch machine. Pro Tools is an amazing editing tool, but we still do plenty of editing where we're physically cutting tape, which I love to do because you arrive at things differently that way. Plus, the analog domain is where our final masters end up, and if you're mixing a song to tape like we do—in sections using a vintage Neve console—it's sometimes actually *more* expedient to use a razor blade than it is to use Pro Tools.

Are you guys still playing Fender Jazzmasters?

Moore: Yes, I primarily use a black one from the late '60s. I bought it on the road somewhere after we had all of our guitars—about 40 of them—ripped off in Orange County, California. We also lost all of our amps, drums, rack gear, and personal effects.

Jim O'Rourke on Prepared Guitar

It's not that Jim O'Rourke can't play guitar in the "conventional" manner, it's just that the producer and newest member of Sonic Youth would rather attack the instrument in more adventurous ways. In fact, O'Rourke is more inspired by the late musical deconstructionist John Cage than the guitar heroes of his generation. One thing Cage was known for was his "prepared" piano pieces, which called for objects such as rubber balls, wood screws, and hatpins to be inserted between the piano's strings to alter the instrument's sound. If there's one guy who knows how to apply similar approaches to electric guitars, it's O'Rourke.

What is prepared guitar?

Instead of treating the guitar like it's a traditional musical instrument, you approach it simply as a piece of wood that has strings and a pickup attached to it. So instead of using your hands to play notes and chords, you're getting new sounds out of it by playing it with implements.

What are some of your favorite implements?

One interesting thing you

can do is to hover a speaker above the strings and right over the pickup. Depending on how far you move the speaker from the pickup, it acts sort of like a resonator—even to the point of creating total feedback.

Another thing I do is mount a magnet directly onto the guitar's body. Then, I remove the coil from a speaker and place it directly on the magnet. If you pump sounds into the coil—even the guitar's own signal—the coil and magnet will drive the entire body of the guitar, and the guitar will feed back on itself through the resonance of its own wood.

How might you use that approach on an album?

When I was working with Wilco on "Poor Places" from *Yankee Hotel Foxtrot*, we wanted to replace the tune's piano track with something more interesting. So I drove a speaker coil with the piano's signal and put it up to a magnet mounted on a guitar that had all six of its strings tuned to one note. Whenever a chord went by in the piano part that contained the note—or the harmonic—the guitar's strings were tuned to, it would ring out in sympathetic vibration.



"I can play guitar normally," says O'Rourke, backing up his claim on a Bigsby-equipped Tele Deluxe.

It's like when you shout into a piano and cause certain pitches to sound. We did that for every note in the progression, and then we took out the piano track. So what you're left hearing is the same chord progression, but

instead of piano, it's played by several tracks of resonating guitars. What's cool is that you can still kind of hear the piano in the guitar tracks because it was resonating through the guitar body the whole time.

Meet Victor Bailey's latest collaborators.



When Victor tried out our Hartke Kickback® combos, these were his exact words.

"I'm loving these things!"

KB 15 15" Aluminum Cone Driver

KB 10 10" Aluminum Cone Driver

KB 12 12" Aluminum Cone Driver

And a few of Victor's other collaborators: Jim Beard, Walter Beasley, Mary J. Blige, Michael Brecker, Alex Bugnon, Regina Carter, Billy Cobham, Will Downing, Bill Evans, Faith Evans, Expose, Force MD, Godchildren Of Soul, Omar Hakim, George Howard, Madonna, Metro, Jason Miles, Najee, Philippe Saisse, Santana, Steps Ahead, Urban Knights, Sadao Watanabe, Weather Report, Lenny White, Kimo Williams, Joe Zawinul & Zawinul Syndicate

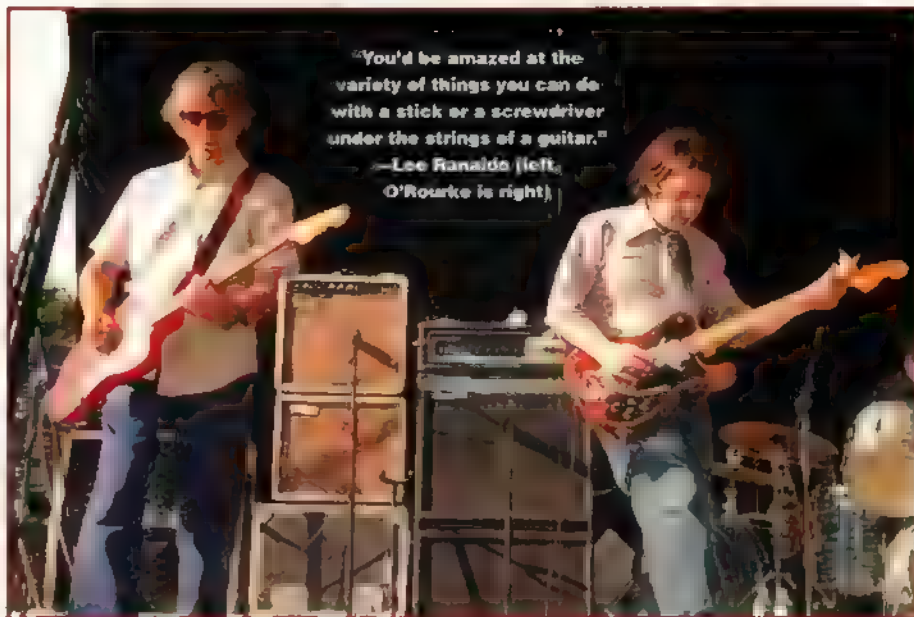
Hartke®

For more info on the Hartke Kickback® Series and other great Hartke bass products checkout www.hartke.com

Chaos Theorists

Ranaldo: Jazzmasters and Jaguars are still our favorite guitars in terms of body length, shape, and whammy bar, but we often modify them. We rip out most of the electronics, because, to our minds, all those little switches and doodads are overly complicated and prone to breaking down. We like our guitars to be as rigorous as possible, because we tend to throw them around and beat them up quite a bit. So we often hardwire the pickups directly to the output jack. I usually try to replace the pickups with humbuckers from Telecaster Deluxes. Once I do that, I call the guitars "Jazzblasters." I also have a couple of custom-built guitars that are modeled after Jazzmasters, but have odd little touches. There's one I used a lot on the new record that has a pickup installed *behind* the bridge to get further amplification of those little short strings on the other side.

O'Rourke: I mostly played a Gibson Firebird. But to get interesting sounds, you can't rely on an amp, a guitar, or a pedal—you just gotta *do* it. I'm one of those people who seems to be able to get noise out of anything. Even if I picked up a clarinet, I'd be doing multi-phonics before I could play a normal note—



RAHAY SEGEV

and multi-phonics are supposedly much more difficult!

Describe your rigs.

Ranaldo: In the studio, I use a vintage Fender Super Reverb, but live I run an old blackface Fender Bandmaster head into a Mesa/Boogie 4x12 cabinet. I prefer older Fender amps when I can get them, but I do like the

new blackface reissues. After a period when it seemed like Fender had forgotten how to make a good amp, they're finally making great amps again. My pedals include a Hughes & Kettner distortion, an old Ibanez analog delay, a Line 6 DL4 delay modeler, and a Moogerfooger ring modulator.

O'Rourke: I keep things simple and stick to

Godin
New Guitar
Concepts

The Godin LG.

"The Godin LG is one of the most musical guitars that I have ever played."

Douglas Baldwin - *Guitar One Magazine*



Godin Guitars are crafted in Canada and assembled by hand in New Hampshire.

www.godinguitars.com



Perfect Together

*W*hen it comes to playing in tune, anything less than perfection is unacceptable, whether you're just jamming with a friend or on stage at a gig.

No one knows this better than Seiko's engineers. It is their mission to provide musicians with most accurate, most reliable, high quality tuners at all price ranges.

See the new line of high-tech Seiko Tuners at your favorite music store. Take one home, tune up and see how good perfection feels.

ST737L

- Guitar/ Bass Tuner
- Analog & digital readout
- Pitch generator
- Back lit screen
- Sharp/flat LED indicator

ST737

- Guitar/ Bass Tuner
- Analog & digital readout
- Pitch generator
- Sharp/flat LED indicator

ST757

- Fully chromatic quartz tuner
- Transposable key
- Analog & digital readout
- Pitch generator
- Sharp/flat LED indicator

ST757L

- Fully chromatic quartz tuner
- Transposable key
- Analog & digital readout
- Pitch generator • Back lit screen
- Sharp/flat LED indicator

Visit Seiko On-Line: www.KamanMusic.com

Kaman Music Corp., Box 507, Bloomfield, CT 06002

SEIKO

PROFESSIONAL TUNERS & METRONOMES

Chaos Theorists

a Fender Twin Reverb. When it comes to stompboxes, however, one thing I like to do is rebuild them. For example, I once rewired a phase pedal so it made unpredictable sounds somewhat like a ring modulator. I don't always know what I'm doing or why it works, but I know what it does sonically.

Moore: For me, it's all about plugging a Dunlop Jimi Hendrix Octave Fuzz into a Sovtek Big Muff and a vintage Mu-Tron Vol-Wah pedal while my fist presses the strings against the pickups roughly. That's one of my favorite ways to play, and I do it on just about every song. For amps, I like nothing more than playing a Jazzmaster through a Peavey Road Master tube head driving a Marshall 4x12. I've been using Road Masters for years, and I like the way they sound when the tubes are perfectly matched and firing in a nice, juicy way.

Speaking of Road Masters, Thurston, you're known for killing one while tracking "Scooter & Jinx" on 1990's Goo.

Moore: Yeah, those heads are fan-cooled, and the fan is on the top of the amp's cabinet, blowing downward. So I covered the fan with my guitar and the amp started suffocating. I just maxed it out and then toggled my pickup selector. It's a great sound, but I try to let up on it so the amp doesn't completely blow, like it did on "Scooter & Jinx."

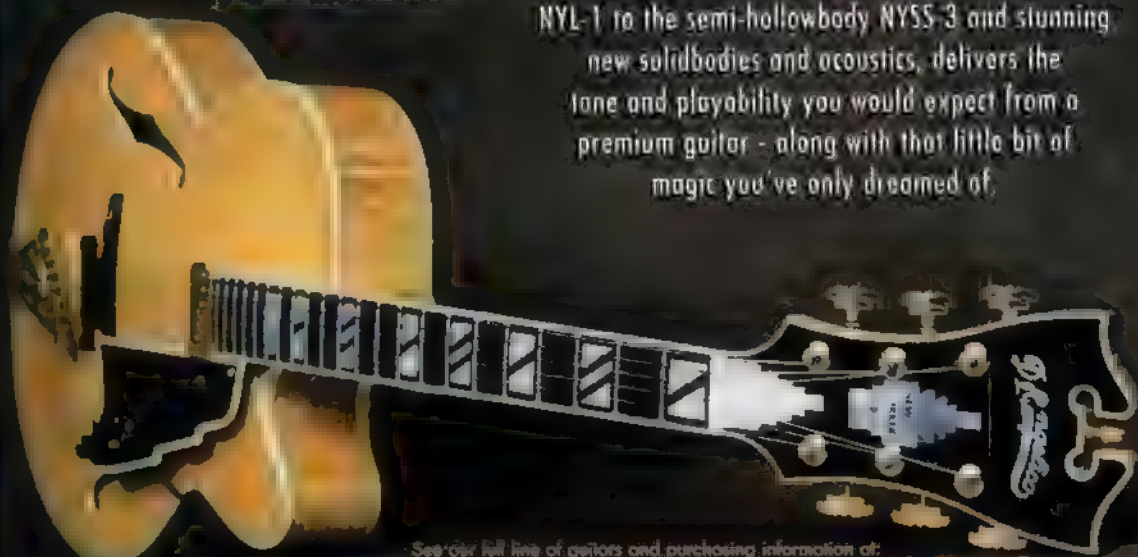
O'Rourke: You don't always need processors or pedals to create interesting effects in the studio. For example, in the middle section of "Karen Revisited" from the new album, there were two or three guitar feedback tracks that were really close in pitch, so I pumped them loudly through a P.A. system and recorded that with room mics. The result was natural ring modulation, which occurs

Showdown at Echo Canyon—Garden is cornered by a posse of pedals.



D'Angelico

GUITARS OF AMERICA



Classic styling, the finest materials and meticulous craftsmanship - hallmarks of a legacy we take very seriously.

Each D'Angelico, from full-bodied models like the completely hand-carved NYL-1 to the semi-hollowbody NYSS-3 and stunning new solidbodies and acoustics, delivers the tone and playability you would expect from a premium guitar - along with that little bit of magic you've only dreamed of.

No Boundaries,
From Legends
to Contemporaries:
Russell Malone
Phil Upchurch
Norman Brown
Paul Yandell
Brent Mason
Grant Green Jr.
Duke Robillard
Jerry Hahn
Jimmy Vivino
Glenn Alexander
Greg Skaff
Vic Juris
Mark Ledford
(Pat Metheny
Group)
Will Matthews
of the Count Basie
Orchestra

See our full line of guitars and purchasing information at:

www.dangelicoguitars.com or email: info@dangelicoguitars.com

P.O. Box 627 • Westfield, NJ 07090 • Tel: (908) 380-8995 • Fax: (908) 380-1306

Practice nirvana.



Introducing the new 707II guitar and 708II bass effects consoles from Zoom.

With a built-in 60 pattern drum machine and up to 32 minutes of SmartMedia® record time, the 707II will take your writing and rehearsing to a new plane. Record your rhythm part, and play it back while you work out the leads. Record a sample from your CD player, slow down the playback speed, and learn that Cobain riff (or any other riff for that matter). Effects? More than 70. Whether you play guitar or bass, the Zoom 707II and 708II make practicing transcendent.

The Zoom 707II Guitar & 708II Bass Effects Consoles

ZOOM
CATCH US IF YOU CAN

To check out the new 707II and 708II consoles, and other great Zoom products clear your mind and checkout www.samsontech.com

Chaos Theorists

whenever you put frequencies together that are very close in pitch.

That song is over 11 minutes in length. In the vinyl age, it would almost be an album side.

Moore: Eleven minutes is really not that long—at least not for us. In a sense, it's like cuts from great albums by Miles Davis, John Coltrane, and the Grateful Dead, because at 11 minutes, the composition is really just getting started. The head is sort of a structured pop thing, and then it goes into this long improvisational section. We combined the studio ver-

sion with a live version recorded at a benefit for 9/11 victims at the Bowery Ballroom in Manhattan.

Those long "noise" sections sound utterly chaotic, yet elaborately composed. How do you orchestrate them?

Ranaldo: We build them like sculptures—from the ground up. Everybody hacks away at it until it's something. We'll often just sit around in a room with a tape recorder as a sketching tool and start generating sounds. Ideas gradually expand and develop until we have a structure and a songscape.

Moore: It's not noise improvisation, though it may have originated as such when we first created it. Each of us is playing a distinct



Web eight—Sonic Youth invites the world to watch Ranaldo and the band's live re-hearsals at sonicyouth.com.

musical part that intertwines with the others.

O'Rourke: The challenge is keeping it all together, and then, when it falls apart, making sure it's a good falling apart.

Early reviews of Murray Street have asserted that it features guitars that are "more focused" than on other Sonic Youth records.

Ranaldo: I wouldn't say that's true at all. The guitars are focused on all of our records. They're focused on what we're trying to achieve, which from day one has been putting together interesting song structures. Maybe the new album has more song-oriented stuff that happens to be more palatable and familiar to their ears.

O'Rourke: It's kind of ironic when a reviewer thinks that one or two listens of a record can possibly equal the same amount of thought that was put into it by the people who spent a year recording it. Some albums don't have everything shouting at you on the surface, and they require several listens to see how the parts work together.

How are Murray Street and 2000's NYC Ghosts and Flowers part of a trilogy?

Moore: Like any band that has a decade or more of history, there are a lot of times when our identity is dictated by the perceptions of critics, writers, and listeners. It was music writer Byron Coley who first made the claim that Sonic Youth was doing a trilogy about the history and culture of lower Manhattan, and that *Murray Street* was the second installment. Though we had never thought about it like that, we realized he was really onto something. I found Coley's comment so completely valid I said, "Boy, that's a great idea—I'm glad I thought of it." [Laughs.]



CS-336

The Ultimate Semi-Hollowbody Electric Guitar

To see how we make this extraordinary guitar—from carving out its solid mahogany back to the final touches and tuning, each step carefully attended to by the finest professional craftsmen—visit www.gibsoncustom.com and click on the CS-336 banner or call 1-800-4GIBSON for more information.



The World's Finest Guitars

WWW.GIBSONCUSTOM.COM



**Seymour
Duncan®**



Smokin'!

*Silence that rowdy roadhouse crowd with the sweetest vintage blues tone.
Night after night. Thanks to the Vintage Staggered pickups in your trusty Strat®.*

For a free brochure call 800-840-4400, or visit usa.seymourduncan.com



BY DARRIN FOX

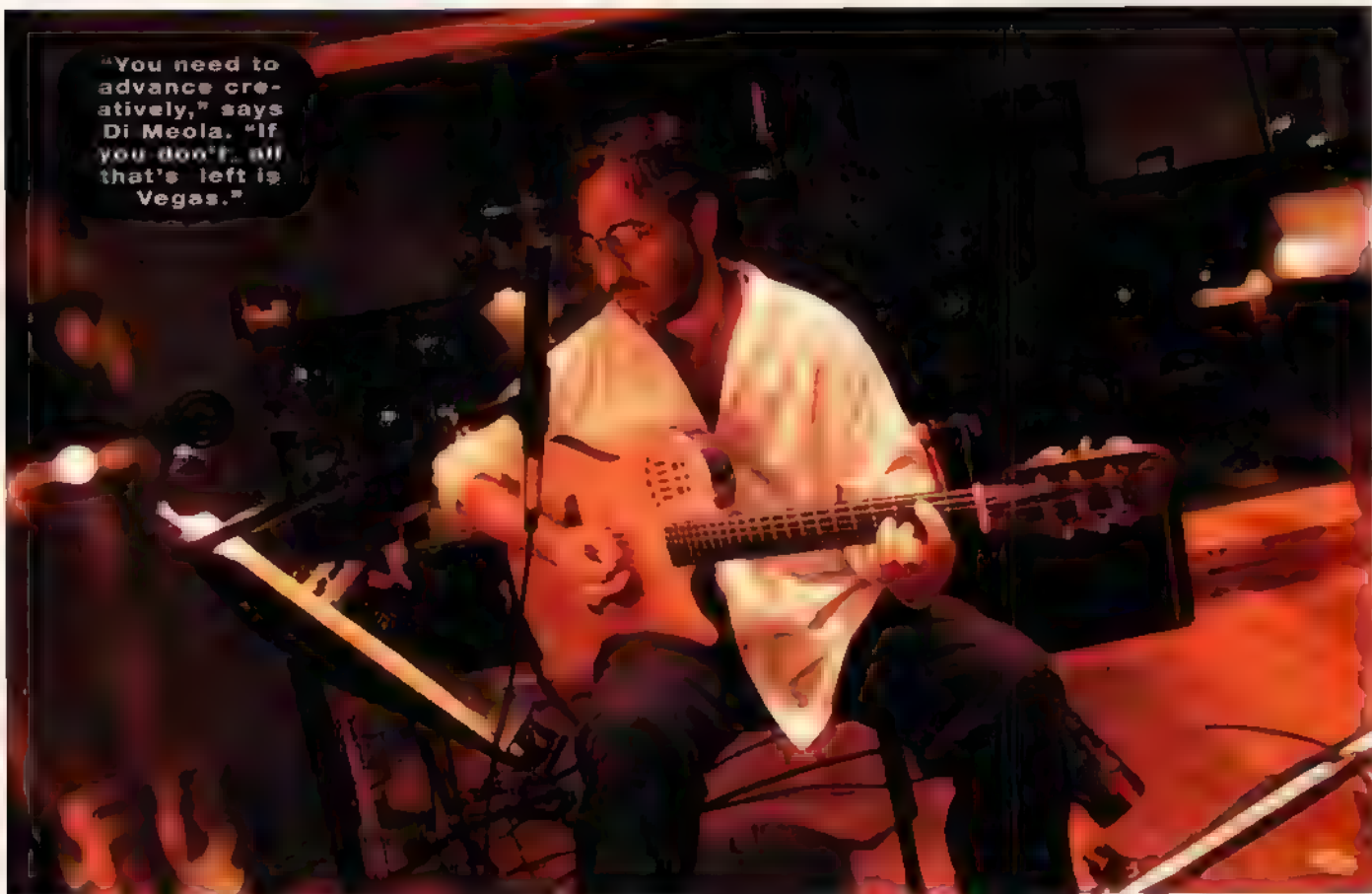
ACOUSTIC ELECTRIC WARRIOR

“

I go against the grain,” says fusion pioneer Al Di Meola. “In the mid-’80s, I made *Cielo el Terra*, which was a very esoteric, avant-garde, classical-inspired record. Although it wasn’t quite what the record company—or my fans—expected at the time, it was an album I felt I had to make. The

Al Di Meola Strikes Out Against Bland Guitar

"You need to advance creatively," says Di Meola. "If you don't, all that's left is Vegas."



same thing happened in 1980, when I did the acoustic trio record, *Friday Night in San Francisco* with John McLaughlin and Paco de Lucia. My electric records *Elegant Gypsy* and *Casino* were selling in the millions, and, needless to say, the record company wanted me to continue in that vein. But I have to do what feels good to me."

Embracing his inclination to shake things up, Di Meola views his new release, *Flesh on Flesh* [Telarc], as a shot across the bow of contemporary instrumental guitar—a genre he sees as stale and lacking fire. "These days," he says, "many of my contemporaries are so concerned about getting on the radio, that it has taken the edge away from their music."

*Besides the compositional and arrangement elements, are there any other factors that you believe make *Flesh on Flesh* an "edgy" album?*

This record wasn't recorded in the fashion most of my contemporaries record—which is one instrument at a time. That approach totally misses the vibe and energy you get from playing in a room with a band. We tracked *Flesh On Flesh* mostly live, and we really kicked some butt. We captured that certain magic you can only get when everyone is playing together in one

space and all the sounds blend together and bleed into the microphones. It's a powerful, bigger, and more cohesive and interesting energy. Sadly, it seems unusual for guys to play together in a studio these days—at least judging by the records I'm hearing.

How do you follow your muse, and not succumb to overly commercial considerations when writing?

When I start to write, I just let it all come out. I don't edit my ideas, and I don't worry about a composition being too long. I want to see what

happens. A lot of times, I'll end up with things that are only interesting to me. On my first three records, for example, I wasn't thinking about appealing to a wide audience at all. I was just trying to make the most interesting guitar music I could make. Now my instincts have become better honed, and my instincts are the most important things for me to follow.

It's impressive that you've had a huge impact on the players in your scene, but nobody has ever sounded like you.

Stanley Clarke once told me, "When I listen

TOOLS

Guitars: Ovation steel-string acoustic, Conde-Hermanos nylon string, Fender Stratocaster, '58 Gibson Les Paul.

Amp: Mesa/Boogie Mark IV.

Workstation: Roland VG-88.

Strings & Things: D'Addario strings, D'Andrea picks, Monster Cable.

A CONSPIRACY OF THREE.



Joe Satriani, Steve Vai and John Petrucci — they divide the world of guitar virtuosity between them. When they hit the road for the G3 Tour this year, they took their Pandora PX4 Personal Multi Effect Processors along with them. With its compact size, easy-to-use interface and pro-level features, the PX4 is perfect for practicing, warming-up and a whole lot more. And with its impressive amp and effect models, plus a host of play-along features, the PX4 has what it takes to get these guitar gods inspired each night.

The Pandora PX4. Get in on the conspiracy.

TONEWORKS **KORG**



ACOUSTICELECTRICWARRIOR

to you, I can't really hear what guitarists you listened to." That really struck me, because I do have my influences. I'm a huge Beatles fan, but you don't really pick them out in my music—or Hendrix or Jim Hall, either. I use those influences in different ways, although they all point to how I favor the importance of melody in my music. A lot of critics still don't notice the melodic nature of my compositions. They go for the same darlings every year. I guess I like being the black sheep.

There are some style changes on the new record. I have to say that hearing your clean and clucky Strat tone on "Señor Mouse" was unsettling, given that your searing, super-thick humbucker tones have become as much a trademark as your muted speed-picking.

I love playing a Strat. It makes me play different, but that's the whole intent.

Of course, your Les Paul is still very much in evidence.

I did use my old '58 Les Paul, but the majority of electric tones you hear on the record are, oddly enough, an acoustic through a cool Les Paul/Marshall sound on my Roland VG-88. I put GK-2A pickups on my Ovation acoustic and Conde-Hermanos nylon string, and I used



"Simply off the scale"

The BiValve-30 Amplifier

...produced a level of tonal complexity and sonic dimension that was simply off the scale. The BiValve-30 could easily be the richest, most detailed amp in its class."

Guitar Player Magazine, May '99

The BiValve-30 is the latest amplifier from award-winning designer Andy Marshall. Visit our web site for info and sound clips or see your local dealer to try one. You'll be glad you did. Really.

THD Electronics, Ltd.

4845 15th Ave. NW • Seattle, WA 98107-4717
t: 206.786.3500 • f: 206.786.3508
www.thdelectronics.com
info@thdelectronics.com

Hand-Built. All Tube. 30 Watts. Single-Ended Class-A.

JAZZICA

"I LOOK FOR GREAT WORKMANSHIP AND
TONE THROUGHOUT THE ENTIRE RANGE THAT
JUST GETS BETTER DAY BY DAY."



better. Get Homer.



BORDERS



© 2002 Boosey & Seaton
Musical Instruments, Inc.
www.boosey.com
rob.vicari@boosey.com
800-428-7088

The Modern Art of Music Since 1887



NEW!

EXOTIC Picks! by PICKBOY

- * EXTRA HEAVY!
- * Suitable for all fretted instruments
- * Available in Ebony, Horn, Bone, & Rosewood



Ask your local retailer or contact
Brooklyn Gear to find a store near you!



1.877.700.GEAR(4327)
www.brooklyngear.com
20 Jay Street, Suite 1002
Brooklyn, NY 11201

ACOUSTICELECTRICWARRIOR

the VG-88's foot pedal to blend in how much electric tone I wanted. I could double my lines without ever having to switch guitars. To me, the Les Paul/Marshall preset in my VG-88 sounds better than the real deal, and the acoustic/VG-88 setup allows me to get the best of the electric and acoustic worlds.

Do you manage to get in all the practice time you need to maintain your chops?

I don't really need to practice hard on keeping my chops up anymore. However, I do continually practice certain lines in [late Argentinean Tango master] Astor Piazzolla's music that are very difficult.

Unfortunately, when you tour as much as I do, you end up spending more time dealing with the organizational aspect of playing. I don't like it, but if I don't deal with it, things will get screwed up. I love to practice, and I wish I could go back to when I was a kid

and had a lot less to deal with

Because I'm a composer, my practice sessions tend to be writing opportunities, as well. If I stumble on to something good, I'll turn it into a tune. On the other hand, I sometimes come up with tunes that are so demanding it takes practice to play them right. And that's not counting the time I put in trying different ways of playing a song and looking for interesting chord inversions. This is one instance where being on the road is good, because I find myself in hotels with a lot of time to kill.

Speaking of Piazzolla, you've covered so many of his songs it's almost like you're addicted to his music.

Piazzolla's music is special on every level. It's full of all the emotions that one person could ever endure. And for the guitarist, there are harmonic intricacies, cool arpeggiated lines, and amazing

Rock Star Rule Number 1: Never Get Too Wrapped Up In Your Work



Experimenting with effects is key to making great music. But you should never let your effects control you. Too many cords connected to too many pedals can cause you nothing but trouble and frustration.

That's why Furman Sound created the SPB-8, the first-of-its-kind stereo pedal board. It is designed to hold up to eight pedal effects or boxes in place on a Velcro surface, and features tough metal construction that stands up to the rigors of the road. What's more is that the SPB-8 uses Furman signature power conditioning, with two levels of surge and short-circuit protection, as well as RF and EMI filtering. Each DC output is protected, so if one pedal goes out, your others continue to function.



You get all of this for just under \$400 - once again, Furman comes through with just the thing for creating music with the greatest of ease. And by getting all of those extra cords out of the way, the SPB-8 will also keep you from taking stage dives that are not part of the act.

FURMAN

FURMAN SOUND, INC., 1997 South McDowell Blvd., Petaluma, California 94954-6919
Phone: 707-763-1010, Fax: 707-763-1310, Website: www.furmansound.com, E-mail: info@furmansound.com

500 Year Old Tone...


Timeless



Imagine owning a vintage '59 electric. Now imagine having a 500-year-old version. Crafted from first growth maple trees that grew in the midwest before the discovery of the new world, these maple logs were cut and then sank while being floated to the mills in the frigid waters of Lake Superior. Teams of excavators are recovering these logs for the creation of these precious guitars. Meticulous milling and slow drying maintains the natural round cellular structure of the wood that delivers unsurpassed resonance, priceless tone and endless sustain. These guitars are available on a limited basis.

WASHBURN

the HELLECASTERS
essential listening volume 1



the Hellecasters

*the legendary rock banding Jerry Garcia
and his band, the Hellecasters, return to the
stage with this guitar masterpiece, a collection
of talented trio's previous releases.*

Includes two new tracks and one rarity!

ENTER TO WIN A G&L ASAT SPECIAL GUITAR
ENTER ON THE DISC AT WWW.HOHO.COM

Highline Records 220 4th St #101 Oakland CA 94607 www.highline.com

ACOUSTICELECTRICWARRIOR

technical challenges in his music. He made all that stuff work together in the most incredible way I've ever heard.

To give his music my own stamp, I take the rhythmic structure and syncopate it more—which takes the feel out of it's square classical element—and put the guitar more in the forefront.

It has been nearly three decades since you first turned heads as the fire-breathing shredder in Chick Corea's Return to Forever, but you still have to deal with the baggage of being a guitarist who boldly displays his chops.

That has become an absolute joke. I find that most of the people who accuse me of being an overly-technical guitarist haven't heard anything past my third record—and I've released a vast amount of material since then. The people who have followed me over the years know that there's a lot more depth to my music

than just the technical element.

You're very frank about your disappointment over the current state of guitar playing—do you feel the guitar is losing its relevance and vitality?

As long as the music is interesting, the guitar will endure. Fusion was unbelievably interesting when it came out. It was a new world. We haven't had that kind of explosion in the guitar world in a long time. What is cool today is not what I would call cool. I feel there isn't any musically interesting, technically challenging stuff coming from the younger generation. There's too much emphasis on no-talent guys like Eminem, and the music world has embraced junk music. The guys who are really doing something—guys like Ralph Towner—are nowhere to be heard on the radio, and that's a damn shame.

ARS
Since 1947

ARS ELECTRONICS
Electron Tube Specialists
7110 De Celis Place
Van Nuys, CA 91406
TEL 818-997-6279
FAX 818-997-6158
WWW.ARSELECTRONICS.COM

Professional Musicians
Amp Repair Techs
Recording Studios

USE ARS VACUUM TUBES

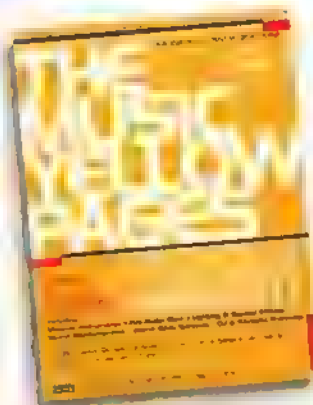
The industry supplier for 55 years



SVELTANA
REFLECTOR
CHINA
SYLVANIA
SIEMENS
RCA
TUNG-SOL
JJ
VINTAGE
OBSOLETE

WWW.ARSELECTRONICS.COM

Advertise in the Industry Source.



- Year long coverage to your core markets
- Expanded trade show presence
- Support for your internet marketing efforts
- New, Unsolicited Leads

Ask about the Complete Internet Marketing Package, Including:

- Your display ad and your text ad on www.musicyellowpages.com
- CGI Literature Request Form
- Web & Email Links
- Complete Monthly Tracking

To Advertise Call: (516) 944-5940 x 27 Or log on to: www.musicyellowpages.com

For a complete media kit, call: (516) 944-5940 x 27

Anybody can sell you a guitar.

But for the best instruments on the planet and the latest in guitar technology, there is only one option... Sweetwater.



It used to be that the place you bought your guitar only needed to know about strings and wood, but as the worlds of guitar and music technology merge, the need for a different kind of guitar dealer is born.

Enter Sweetwater.

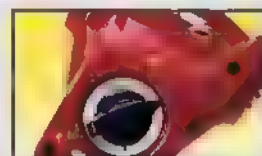
For decades, we've been the leader in music technology sales and service, helping countless musicians sound their best. Our reputation for providing the best instruments and service to our customers is second to none. Whether you want to build the perfect guitar chain, MIDI rig, live setup or recording system, call the music technology experts at Sweetwater today!



We can help you plug in to the world of MIDI with instruments like the Braun Moore 13-pin iGuitars and the revolutionary Parker Fly!



Killer stomp boxes, monster processing units, jaw-dropping amp modelers... we have effects for every musical style (and budget)!



We've got radical new products like Line 6's GuitarPort which deliver an experience to guitarists that is educational, inspirational, and just plain fun.

Call us today for the best prices, selection, and support in the music industry!

Sweetwater®

(800) 222-4700 • (260) 432-8176 • sweetwater.com

BOSS

MAN

BY ART THOMPSON

springsteen's ace sideman
steven van zandt details
the making of *The Rising*

>

With his trademark bandana and high-energy stage persona, Steven Van Zandt has forged an identity that's as integral to the Bruce Springsteen experience as the Boss' modded Esquire. But Van Zandt's celebrated role as guitarist, producer, and main harmony behind Springsteen doesn't overshadow the notoriety

PHOTOGRAPH BY
HEN SATTLE

van zandt
with his
fender '52
reissue
strat. as
with most
of his other
electrics,
it's strung
with m'ad-
dario .009-
.042 nickel-
wound sets.



BOSS MAN >

he has achieved through his solo projects, social efforts, and recent acting career.

"I'm about ten different people," admits Van Zandt. "There's the guitar player, the songwriter, the producer, the DJ, and the actor. All those guys are sort of in here somewhere. I just try to pull out the right one at the appropriate time."

Most guitarists would be plenty satisfied to just be a rock star, but Van Zandt is far too restless to sit on his 6-string accomplishments. Along with playing the role of hit man Silvio Dante on the *Sopranos*, Van Zandt is currently hosting his own national radio show—*Little Steven's Underground Garage*—which not only spotlights all the '60s groups you don't hear on the oldies stations, but also a growing number of new bands who otherwise wouldn't get such media attention. Most recently, Van Zandt has strapped on a guitar to play on Springsteen's evocative new release, *The Rising* (Co-

lumbia), and he's back on the road with the E Street Band for the Boss' current tour.

Is it still a thrill to be involved in a new Springsteen project?

I always forget what an amazing experience it is to be playing in this band, and Bruce's songs just keep getting better with age. I always thought they were ahead of their time, but that's something you can't fully appreciate until you're 25 years down the road. And the audiences—man, we have some of the most loyal and enthusiastic fans in the history of rock and roll! In Europe, easily half our audience is under 25. I'm seeing all these kids who weren't even born the last time we played there, and they know every word to even obscure songs like "Youngstown."

*Compared to how forcefully you played on your last solo record, *Born Again Savage*, did you have to recalibrate to work on such a reflective*

*album as *The Rising*?*

Oh yeah. Especially compared to *Born Again Savage*, which was the first pure rock record I ever did as a solo artist. I've never really been a lead player in the E Street Band, it's strictly a rhythm guitar gig, so that album gave me a chance to play like my guitar heroes—Jeff Beck, Jimmy Page, Eric Clapton, and Jimi Hendrix.

*So how would you describe your guitar approach on *The Rising*?*

Flexible. I just did whatever was necessary for the song. Having a flexible approach is helpful on an album like this, because, though the songs are very different from each other, they're very coherent lyrically. I just need a riff here and there to keep me happy, and I'm glad I got that one in the last verse of "Countin' on a Miracle."

Your use of a flatpick and two fingerpicks is somewhat unusual for a rock player. How did you arrive at that technique?

I learned it from a guy named John Hall, who I saw playing in Greenwich Village when I was a kid. John, who later was in the band Orleans, was the greatest guitarist I had ever seen until I discovered Jeff Beck.





ESTABLISHED
IN 1962
BY
GARY
AND
DAVID
THE
VOICE
OF
THE
GUITAR
PLAYER



Rising Forces

Ven Zandt tracked his parts on *The Rising* using a variety of guitars, amps, and effects. Here's a song-by-song breakdown of what he used. —AT

"The Rising"
Gibson ES-330 through a 50-watt Marshall with a 4x12 cabinet.

"The River"
Gibson ES-330 through a Fender Super Reverb with an Ibanez Tube Screamer.

"Rickenbacker 12-string"
Rickenbacker 12-string through a Line 6 Pod with an Electro-Harmonix Holy Grail reverb.

"Martin D35 12-string."

"Gibson A Style mandolin with D strings tuned down to C."

"Fender '64 Strat through a Vox AC30 with a Way Huge Green Rhino overdrive and an Ibanez Tube Screamer."

"Early '80s Kent 6-string through a Leslie rotary speaker."

"Fender '64 Strat through a Fender Hot Rod Deville."

"Gibson A Style mandolin."

"Gibson A Style mandolin."

"Fender '64 Strat through a Fender Hot Rod Deville."

"Gibson ES-330 through a Fender Hot Rod Deville with an Echoplex."

"Gibson Les Paul gold-top through a Leslie."

"Gibson A Style mandolin."

"Gibson Les Paul Goldtop through a Leslie."

"Bigsby-equipped Fender Telecaster through an Echoplex and a 40-watt Marshall."

"For the tremolo hits: a 6-string Rickenbacker through an Ampeg Reverberocket."

"Gibson ES-330 tuned up a half-step through a Fender Hot Rod Deville."

"Mellotron through an Echoplex, a Tube Screamer, and a 50-watt Marshall driving a 4x12 cabinet."

"Rickenbacker 6-string tuned down a half-step through an Ampeg Reverberocket."



BOSS MAN >

What's the advantage of that picking style?

It's really useful for R&B licks. It comes in handy when I play those two-note Steve Cropper or Pop Staples things because it really makes the notes stand out. I've been playing with fingerpicks on my middle and fourth fingers since I was 15, so I don't even think about it now.

Is it difficult to find your voice in a band with three guitarists?

Yeah, but I think I established my identity long ago by being the main voice singing behind Bruce. My need to feel like I was contributing something substantial to the band was fulfilled by my arranging of *Darkness on the Edge of Town* and production involvement on *The River* and *Born in the USA*. Now that we have

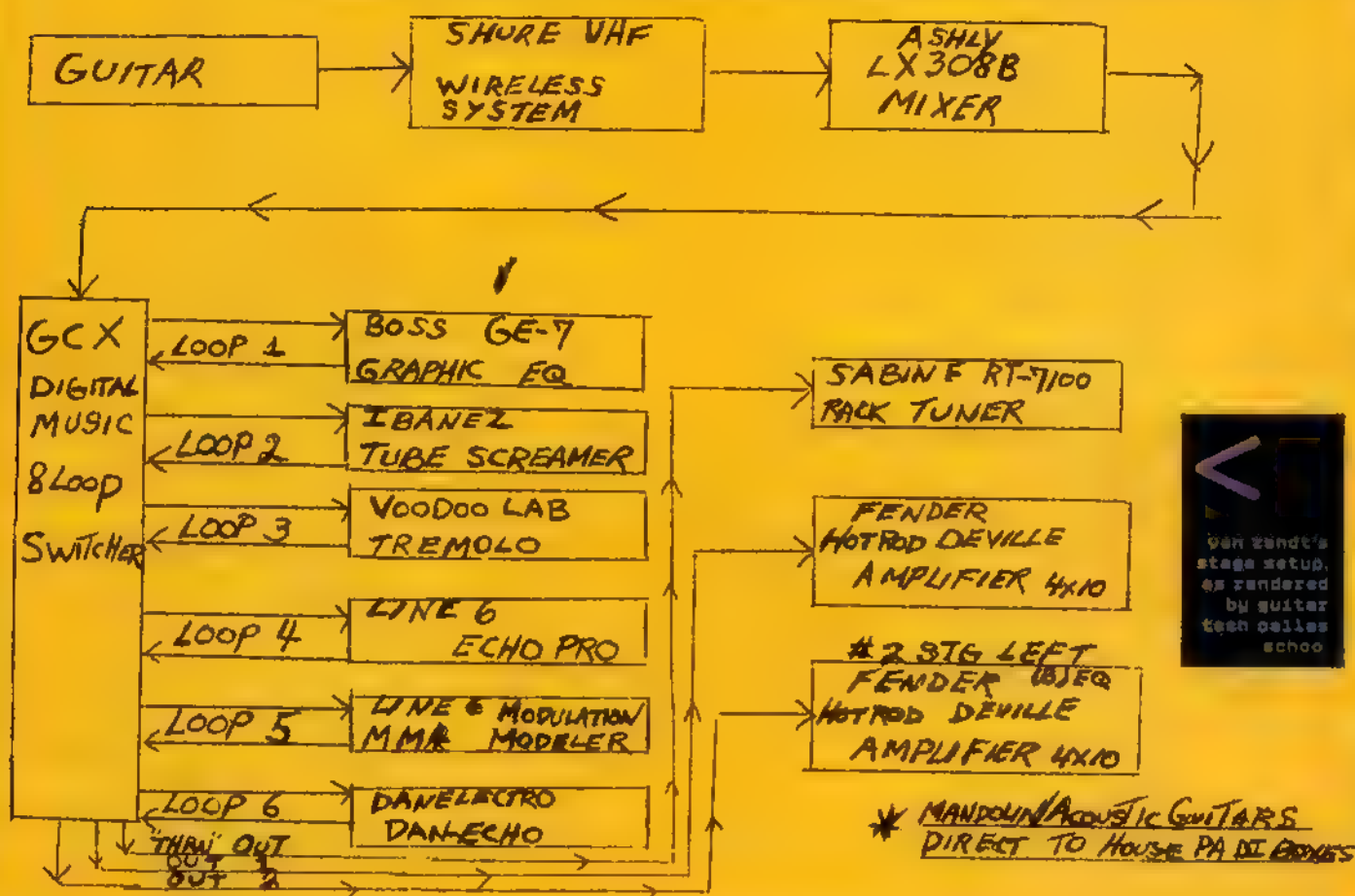
three guitarists, it's simply a matter of finding various ways to create parts that complement Bruce's music.

Producer Brendan O'Brien is noted for his work with Pearl Jam, Soundgarden, Korn, and Stone Temple Pilots. Was he a good choice for the E Street Band?

I have very strong opinions about producing, but I went in there with an open mind hoping Brendan would be great, and he turned out to be better than I could have imagined. He's a younger guy, but he has a very good sense of rock history. He's also into analog gear—a prerequisite as far as I'm concerned—and he's obviously a band guy. He was very open to us contributing whatever ideas we had, and yet he was able to get this record done faster than

STEVEN VAN ZANDT'S
GUITAR SIGNAL PATH - BRUCE SPRINGSTEEN / E STREET BAND 2002 TOUR

THE
RISING



Van Zandt's stage setup, as rendered by guitar tech Dallas Schoo

anything we've ever made. If I hadn't seen it with my own eyes, I wouldn't have believed he could work so well in this situation.

Are Bruce's songs completely finished when you get in the studio, or do you still have some input on the arrangements?

I used to be very much involved in the arranging, but not so much now. The way it worked this time was that Bruce would write a bunch of songs and then we'd record. Then we'd take a break and he'd write another bunch, and we'd record those. After a year and half, he was able to put together an album's worth of songs that said what he wanted to say. It's always important for Bruce to feel like he has made a coherent and cohesive piece of work.

Did you and [co-guitarist] Nils Lofgren discuss what parts you're going to play on the new album, or did you work independently?

It was a bit of both. When we were in the studio at the same time, obviously we worked out what we were going to do. But if Nils had

worked on a song before I did, then I worked off of his parts. If he played an acoustic on something, I'd play an electric. If he played a clean part, I'd do a really dirty part.

What guitars did you use on the album?

I used quite a few [see sidebar, "Rising Forces"], although I didn't bring any of mine to the sessions. I mostly played Bruce's and Brendan's guitars, which included various Teles, Strats, Les Pauls, Rickenbacker 12-strings, Gretsches, and other things.

Is the Strat still your main choice live?

Up until now I've been using a Stratocaster exclusively with Bruce, but on this tour I've mostly been playing a Gibson Firebird—one of the newer models with humbuckers. The humbucking thing is generally not a good idea for this type of band, because it sounds too big. But by running my amp really clean, I'm finding that the Firebird gives me a little more sustain without sounding too thick or distorted. It almost sounds like an acoustic-electric guitar.

Has modern technology affected the way you record?

Not really. I just don't find anything about the new stuff that's better than what you get from analog gear. I'm willing to try new stuff, but I always come back to analog. I think *Born Again Savage* is just about the fattest sounding CD you could possibly imagine, and it was recorded and mixed completely on analog equipment.

Do you track your guitar parts with effects?

I played through effects quite a lot on this album. I go back and forth on how I get my distortion tones, though. Sometimes I'll get it straight from the amp, sometimes I'll use a fuzz. I like the idea of trying various combinations of guitars, amps, and effects until you find something that fits.

Do you use effects live?

I do, but my guitar tech, Dallas Schoo, switches them on and off for me. I don't want to be stumbling around in the dark looking

BOSS MAN >

for a pedal when I'm trying to focus on performing. Besides, it's not like I need a bunch of different sounds for every song. When it comes to guitar tones in big arenas, it's basically clean and dirty, or dirty and dirtier (*laughs*). When you play in those places, you're changing guitars and pedals mostly for your own amusement.

In the late '70s and early '80s, when the E Street Band was hitting its stride, did you take much note of the punk rock movement going on simultaneously?

I did. In fact, it was probably the last time I really felt that a new musical genre had anything interesting to offer. I didn't think it was something I needed to absorb, but despite what the punks were saying at the time, I found the music to be very traditional in terms of structure. That's why it holds up so well—the Sex Pistols' *Never Mind the Bollocks* was one of the greatest albums ever made and the Ramones get a ton of play on my radio show.

What about your own underground



Blueridge resurrects the Golden Era.

One look at any of our new Blueridge guitars will tell you that the craftsmanship, style and quality of the Golden Era are still alive and evident in every guitar we make. The intricate abalone and mother-of-pearl inlays, the extraordinary workmanship and professional tone quality of each Blueridge ensure that these fine guitars will be the collector's items of the future — as surely as they are the benchmark of quality and affordability today.



Saga Musical Instruments

P.O. Box 2841 • So. San Francisco, CA 94080 • (650) 588-5558 • Fax (650) 871-7590 • e-mail: sales@sagamusical.com

"When we started making records was a distant dream, so we had to rely 100 percent on playing live to make a living, and we got very, very good at it."

project, the Lost Boys?

That was something I did briefly in the early '90s. My plan was to do three solo rock records, and the *Lost Boys* was going to be a sort of mid-60s-style, rock-and-roll thing. I went looking for a singer and never found one, so the project ended up as demos with me doing the singing. One of those songs made it on the *Sopranos* soundtrack.

Now that your career involves more than just playing music, has your attitude toward performing changed at all?

Not really. As when I was 15, I go onstage fully intending to do the best show you've ever seen. Whether we get there or not doesn't matter,

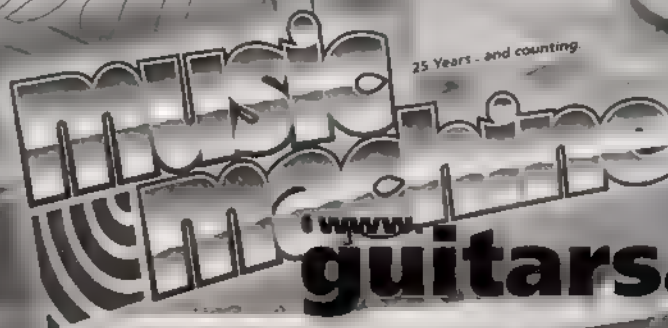
The Gibson Custom Collection features the World's Finest Guitars and the Music Machine is one of the premier dealers of these exquisite, investment quality instruments.



History proves the Gibson Les Paul '60 is the best electric guitar ever made!

- '52 first Les Paul model
- '54 much improved tailpiece
- '56 tune-a-matic added
- '57 humbucking pickups added
- '58 first Sunburst finish
- '59 bigger frets for great sound
- '60 new comfortable neck
- '02 Gibson Custom Shop builds 25 limited edition Music Machine reissue '60 Les Pauls

Win a Gibson
Custom Shop Reissue
'60 Les Paul



Check out our Gibson "special edition" 25th Anniversary Music Machine Les Paul Quilt top & Flame top '60 reissues. Top wood was hand selected by the Music Machine for this **limited production** run of 25 classic guitars. Available now only at the Music Machine!

"It's amazing! I love the burstbuckers. The Sunburst finish is brighter and more beautiful than ever imagined. I spent 5 hours playing it last night."
Chris Krull of St. Louis

"I want to express my extreme satisfaction for recommending the Gibson / Music Machine 25th Anniversary '60 Historic Reissue. This is the "Perfect" Les Paul! It is an absolute tone monster and is true to the original. Another cool thing is the use of Burstbuckers which translates into macho flexibility when performing. This is what a historic Gibson Les Paul should be."
Randall Scott of Washington

"I have been playing guitar for 30 years and when I opened the case on my new Music Machine '60 Les Paul Historic I was awestruck! Gibson outdid itself on your Special Edition. The guitar was strobed and set up and plays like a dream. It is also the finest and most beautiful Sunburst I have ever seen!"
Jon Schwartz of Minnesota

Go to our **websites** for more information on how you can win the "guitar of your dreams"...a Gibson Custom Shop Historic '60 reissue Les Paul Sunburst (\$6698 value).

www.guitarsale.com or
www.music-machine.net

See the Music Machine booth at these guitar shows:
Sept. 7 & 8 / Mann Civic Center / San Rafael, CA
Sept. 14 & 15 / Orange Co. Fairgrounds / Costa Mesa, CA
Sept. 29 / Sea-Tac Guitar Show / Kent Commons / Kent, WA

509-582-3568 Kennewick, WA 99336
24 / 7 cell 1-509-308-6761
dave@music-machine.net

guitarsale.com

BOSS MAN >

but that's the attitude I have.

What do you think has contributed most to establishing the sort of audience bond that the E Street Band enjoys?

I think it's because we were a very good live band before we were ever really in the music business. Making records was sort of a distant dream that we often thought we'd never reach. We had to rely 100 percent on playing live to make a living, and we got very, very good at it. There are very few bands of our

stature who only have live hits, but how would you know that "Thunder Road" wasn't a hit when the audience knows every word of it?

Is it tougher now for bands to use live shows as a means to establish themselves?

It's almost impossible because the infrastructure isn't there to support it. You can't get the local and regional airplay that we got, and it's just too expensive now to go back to a city three or four times a year.

You've managed to help some bands receive

national attention via your radio show. Is that something you'd like to expand upon?

Yes. For the first time in my life, I'd really like to have a record label. There are a lot of bands I would like to sign who are under the radar right now. I'd like to turn my radio show into a TV show, and I'd like to establish a touring situation for garage bands through the Hard Rock Cafe—which is the title sponsor of my show. With 40 Hard Rock Cafes around the world, you

"The punk movement was the last time I really felt a new musical genre had anything interesting to offer. The Sex Pistols' *never mind the bollocks* was one of the greatest albums ever made."

The Sweet

SCHECTER/ DEAN MARKLEY GIVEAWAY

"Dooey dooey... sweet stuff...
my KINGDOM for some sweet stuff!"

Total Value
\$888.10

OFFICIAL RULES

NO PURCHASE NECESSARY

- 1. To Enter:** You may enter by printing your name and address on the official entry card or on a postcard and mailing it to *Guitar Player/The Sweet Schechter/Dean Markley Giveaway*, PO Box 58590, Boulder, CO 80522-5980. Alternatively, you may enter online at www.guitarplayer.com beginning approximately October 5, 2002. Entries must be received by November 20, 2002. Enter as often as you wish (as often as once per day online), but each entry must be separately postmarked. Copies, mechanically reproduced, or Internet entries, and computer-aided or computer-generated script entries will not be eligible and are void. The sponsor of this game is United Entertainment Media, Inc. ("Sponsor"), and such Sponsor is not responsible for printing or typographical errors in any correspondence - related materials, lists, text, or misdirected correspondence that are lost, fail to enter into the processing system or are processed or transmitted late.
- 2. Instantaneous Drawings:** The winner will be drawn at random on or about November 20, 2002. Odds of winning each prize depend on the number of eligible entries received. Your purchase of a product or service from the Sponsor or the prize manufacturers will not increase your chances of winning a prize.
- 3. Eligibility:** There is open to all legal residents of the United States and Canada (other than the residents of Puerto Rico and the province of Quebec), except for the employees and immediate family (spouses and parents, siblings, children and each of their spouses) of Sponsor, the prize manufacturers, and each of their affiliates, subsidiaries, advertising agencies, and any other company involved with the design, production, execution or distribution of the sweepstakes drawings. In order to win a prize, residents of Canada will be required to answer correctly a time limited mathematical skill testing question to be administered via telephone.
- 4. Release:** Winner releases the Sponsor, the prize manufacturers, and each of their parents, subsidiaries, affiliates, officers, directors, agents, and employees from any responsibility or liability in connection with any loss, accident, or death incurred in connection with the use of the prizes won in the giveaway. The winner hereby consents to the use of his or her name and/or likeness by the Sponsor for advertising purposes without additional compensation unless prohibited by law. The verified prize winner and/or prize winner's parent or legal guardian will be required to sign an Affidavit of Eligibility and a Publicity/Liability Release unless prohibited by law. These materials must be returned within ten days of notification. Failure to comply may result in disqualification and the selection of an alternate winner. All prizes for the game are donated by third parties. The game is not meant to convey any endorsement of any product or service, nor does a third party's donation of any prize have any influence on Sponsor's editorial coverage.
- 5. Taxes:** Any tax liabilities are solely the responsibility of the winner and the winner will be required to provide his or her social security number or his paper identification number for tax purposes. All federal, state, local, municipal, and provincial laws and regulations apply.
- 6. Rules:** Sponsor shall be deemed sole interpreter of the rules and conditions. By participating, entrants acknowledge and agree to be bound by these rules and that the decisions of the Sponsor are final. Sweepstakes is void where prohibited by law. Prize components are not exchangeable, transferable or redeemable for cash. Prizes shown are estimated retail prices, and actual prices may vary. SPONSOR DOES NOT MAKE AND IS NOT RESPONSIBLE FOR ANY WARRANTIES (INCLUDING IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE) OR ANY GUARANTEE WITH REGARD TO ANY PRIZE OR PORTION THEREOF. All sweepstakes entries become the property of the Sponsor and will not be returned. In the event of unavailability of stated prize(s) or component(s) thereof, Sponsor reserves the right to substitute item(s) of comparable value. Sponsor reserves the right, in its sole discretion, to cancel, terminate or suspend the Internet portion of this giveaway should virus, bugs, non-authorized human intervention or other causes beyond its control corrupt or affect the administration, security, fairness or proper play of the giveaway. In such cases, Sponsor reserves the right to select the winner from eligible entries only.
- 7. Winner's List:** To obtain the name of the prize winner, send a self-addressed, stamped envelope to "Winner", *Guitar Player/The Sweet Schechter/Dean Markley Giveaway*, Music Player Group, 2060 Campus Drive, San Mateo, CA 94403, USA, by June 30, 2003.

Fear not, Loyal Reader, for your pleas do not fall on deaf ears. Enter our Sweet Schechter/Dean Markley Giveaway and you could find yourself the lucky recipient of some much-coveted booty.



One Lucky Winner Will Receive:

FROM SCHECTER:

Value: \$649.00

ONE SCHECTER DIAMOND SERIES ULTRA

This badass black beast's distinct design nods to the past while looking ahead toward the future, providing an optimal blend of retro and futuro that's sure to turn some heads. The Ultra also features a Tune-o-matic style bridge, a sleek rosewood on maple neck, and some hotter than hell Duncan designed pickups. You want fries with that too?

FROM DEAN MARKLEY:

Total value: \$239.10

A TRUCKLOAD OF NIFTY STUFF

Have you always secretly yearned for Dean Markley strings and swag but been afraid to ask? Then, boy is today your lucky day, because Dean Markley is giving away:

- Six sets of Blue Steel electric guitar strings
 - Six sets of VintageBronze Acoustic guitar strings
 - One of their legendary Turbo Tune string winders
 - One sexy, black English Leather guitar strap
 - Three hipper than hell t-shirts, including a dashing stretch tank top for the ladies.
- Party on!

Dean Markley

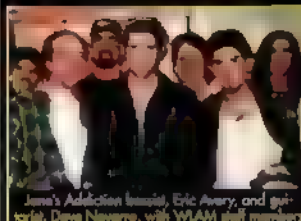
GuitarPlayer

SCHECTER

ULTRA

RESEARCH

West L.A. Music Shop Where the Pros Shop



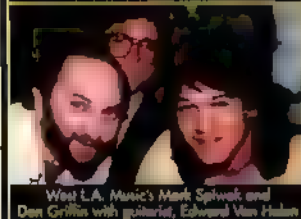
Jane's Addiction bassist, Eric Avery, and guitarist, Dave Navarro, with West L.A. Music staff members



Guitarist and synth guitar wizard, Jennifer Batten with West L.A. Music's Mark Spivack



West L.A. Music's Mark Spivack with Eagles singer and guitarist, Glen Frey



West L.A. Music's Mark Spivack and Dan Griffin with guitarist, Edward Van Hellen



Kiss guitarist and frontman, Paul Stanley, with West L.A. Music's Derek Snyder



West L.A. Music staff member with fusion guitarist, Frank Gambale

We Will Beat Any Deal!

Every major brand

- Recording and Professional Audio Equipment
- Guitars, Bases and Amplifiers • Drums and Percussion
- Keyboards • Samplers • Sound Reinforcement • DJ Equipment



West L.A. Music

Call Today 310-477-1945

www.westlammusic.com • Email: sales@westlammusic.com • Fax: 310-477-2476

BOSS MAN

could send bands out on a real tour. I wish I had more time to spend on this stuff, but we'll see

Of all your achievements, which are the most significant for you?

Artistically speaking, I think the *Born Again Savage* record is the thing I'm most proud of. By the time I got to a recording studio in '74 or '75, I felt that all the great rock stuff had already been done, and I wasn't that far wrong. So to finally make a straight-ahead rock record and have it retain my own identity is something I'm very proud of.

The *Sun City* thing [a 1985, Top-40 single performed by the Van Zandt-organized Artists United Against Apartheid] was also very satisfying because it was so politically successful. It was a rare, clear-cut victory over apartheid, and that sort of thing doesn't happen very often in liberation politics.

I guess I'm proud of just about everything I've done, really. And now that I'm not writing songs or making records, being a DJ gives me an avenue of expression while allowing me to pay tribute to a lot of bands that meant everything to me as a kid. I don't work just to stay busy or make money. So when I do something, I'm really passionate about it.

MATCHLESS DC-30 The DC-30 delivers 30 watts from four EL84 output tubes and features dual channels, each with its own effects loop. Channel 1's Top Boost circuit has volume, bass, and treble controls. Channel 2, a high-gain circuit based on an EF86 pentode, sports a 6-position rotary tone switch. The DC-30's circuitry is wired point-to-point on terminal strips (no circuit boards) and the transformers are hand wound. Many of the internal components are military spec, and the open-back cabinet is constructed of 11-ply birch. Other features of this great sounding combo include modified Celestion speakers (a G12H and a G12M), a master-volume bypass switch, a global Cut control (for selective softening of high frequencies), a high/low power switch, and a Speaker Phase switch that allows the DC-30 to maintain correct speaker phase with other amps or cabinets.



www.matchlessamplifiers.com

M series

Cort
www.cort.com



Because Sound Is Everything

Modern Classic Design

M features a resonant mahogany body with dual humbucking pickups. This classic combination yields a deep and rich tonal quality. At the same time, its articulate and clean tones differentiate the M from all the other "wannabe" guitars. See the M series at one of 11,000 Cort dealers in 32 countries worldwide.

M600 features a mahogany body with a carved arched flamed maple top, a mahogany set neck and classic Mighty Mite humbuckers.



Cort-USA : 3451 W. Commercial Ave. Northbrook, IL USA 60062 Phone (847) 498-6491
In Canada, : Kief Music Ltd. 12387 84th Ave. Surrey, BC V3W3G8

B y A n d y E l l i s

Perpetual Motion

Bryan Sutton
Secrets of
Flatpicking

> It's three o'clock on a Thursday afternoon at Nashville's Ryman Auditorium, home of the Grand Ole Opry. While techs prepare the stage for tonight's show—the last in a series of summer bluegrass performances—several musicians chat quietly in the wings as they unpack their instruments. In a few hours, more than 1,300 people will slide onto the wooden church pews to enjoy the high-lonesome sounds of Iird Tyme Out and the legendary Hot Rize. But for now, the historic hall is empty, its silence broken only by the sporadic sounds of a fiddle, banjo, or mandolin being coaxed into concert pitch.





Perpetual Motion

In a backstage dressing room, Bryan Sutton is running lightning-fast licks on his Bourgeois flat-top. Bluegrass connoisseurs consider Sutton the hottest flatpicker on the contemporary scene, and the youngest member in a line of virtuosos that reaches back to Doc Watson by way of Mark O'Connor, Tony Rice, Dan Crary, and Jack Lawrence. Tonight, Sutton will add his rippling lines and ringing chords to Hot Rize. Last night, he backed James Taylor in a taped television special. Jerry Douglas, the Dixie Chicks, Dolly Parton, and Ricky Skaggs are among those who call Sutton when they need unadulterated flatpicking magic. When we asked him to share some flatpicking secrets with *GP* readers, he was quick to offer insights into both the physical and mental aspects of this ear-grabbing genre.

Two-Hand Tango

"Many guitarists don't realize how essential hammer-ons and pull-offs are to flatpicking," says Sutton. "When you see mandolinists picking in the Bill Monroe style, there's a whirlwind of right-hand activity, and most people assume that's also true of guitar. But I approach flatpicking as a dual-hand technique in which hammer-ons and pull-offs are as important

as picked notes. The trick is to make hammers and pulls sound robust.

"When I do a pull-off, for example, instead of simply lifting my finger off a vibrating string, I yank my fingertip from the note with enough force that I land against the next higher string. It's like a rest stroke in classical guitar, except the technique is applied to the fretting, rather than the picking hand. You're actually *plucking* a new note over the fretboard. I always pull down toward my feet, although I've seen other players flick their fingertips upward. I take a similar tack with hammer-ons: The goal is to tap one note at the same volume as you pick another. In a line like this [plays Ex. 1], I try to make each note equally loud, whether I'm picking, hammering, or pulling it."

When you try this phrase, notice how you pick only 19—just over half—of the 33 tones. The other 14 are generated with hammers and pulls. Play this four-bar phrase slowly, repeating it until each note comes out clearly and at equal volume. At first, you may need to ease up a bit on your picking hand. As your fretting hand gains strength—and your hammers and pulls get louder—you can dig in more vigorously with your flatpick.

Note: Bluegrass and fiddle tunes are traditionally notated using eighth-notes, as we've done throughout this lesson. To keep these examples playable, we've written them at brisk but sane tempos. However, Sutton can rip

through lines like this at nearly twice the speed. When you're able to *cleanly* play these phrases at their maximum indicated tempos, then you're ready to borrow a trick from hot string bands and play in fast cut time. To do this, simply halve the tempo and let the metronome clicks mark beats one and three. From here, you can gradually raise the tempo to stratospheric heights.

Added Value

"One of the basic tenets of flatpicking is to maintain a connection between the notes," continues Sutton. "If your notes are choppy, people will find it difficult to listen to the melody. My goal is to play as smoothly as possible, so I try to give each note its full value *plus* a bit. [Plays Ex. 2.] You do this by holding fretted notes as long as possible. Don't automatically lift your finger from one note when you follow it with another—particularly when the second note is on a different string."

Squeezing extra value from a note requires finger independence. In bar 1, for example, once you've hit the second low C (beat two), hold it while you play through the rest of the measure. This scenario repeats itself in various ways throughout the phrase. Using this "park your finger until it's needed elsewhere" technique, you can sometimes nab as many as three or four eighth-notes worth of extra chime.

Ex. 1

♩ = 104-176

(I) G (IV) C (V) D (I) G (V) D (I) G

Ex. 2

♩ = 104-176

(I) C (IV) F (V) G (I) C

BIG TONE SMALL PRICE

Legendary Reverend
performance & customer serv-
ice now available at
FACTORY DIRECT
prices with 14 day
trial period!



112 112
\$579 Direct
Limited Edition
Black
\$899 Direct

Head w/ reverb
\$499 Direct



HELLHOUND 4060 GUITAR AMP

If you like vintage style tube tone that's raw, warm and touch sensitive then you'll love this design by Joe Naylor and Dennis Kager. All-tube circuit with reverb, effects loop, master volume, switchable wattage and Schizo switch allows you to dial up classic Blackface twang, Plexi crunch and all points in between... a blues and rock tone monster! And chassis mounted/hand wired tube sockets, switches and jacks make this the best built amp in it's class.

GOBLIN 515 GUITAR AMP

The Hellhound's wicked little brother! Identical features as the Hellhound in a compact design switchable between 15 and 5 watts. Special Issue 10" speaker delivers low end and fullness beyond typical 110 combos. Available Fall 2002.



Rocco in Aged Yellow
with Reverb Tremolo



Rocco Guitar

Drivetrain II
\$99 Direct

DRIVETRAIN II OVERDRIVE

Like a vintage Tube Screamer* on steroids! All-analog design by Bob Wall and Joe Naylor uses the JRC4558 IC chip to deliver tube-sounding overdrive with more available gain, more transparent midrange and perfectly voiced treble and bass controls. Goes from a bluesy boost up to classic crunch and singing sustain without masking the character of your guitar or amp. And controls, switches and hand-wired jacks are mounted directly to a heavy steel chassis for maximum durability. NEW VERSION features increased volume for more boost at low drive settings, wider range treble control, neutral bypass and Metallic Racing Green finish! Available Fall 2002.



USA MADE GUITARS

Imagine the warm, thick tone of a vintage piece combined with the punch and sustain of a modern instrument... that's the Reverend Sound. And no more searching for a good one! Joe Naylor's patented "active" body design with tone chambers and steel sustain block guarantees every Reverend has the resonant qualities found in select vintage and high dollar instruments. Rich, lively tone with bell-like sustain and harmonics that you can hear before you even plug in! And the craftsmanship and playability are top notch... we'll even set up the instrument to your personal taste. Available for pickup.

Avenger TL (two slot, tel bridge pickup) - \$679 Direct
Slingshot (two P-90) - \$679 Direct

Slingshot Custom (three P-90) - \$699 Direct
Rocco (two humbucker w/ taps) - \$699 Direct

NEW!
"Most-Tone"
Finishes!



Rick Vito
(Bonnie Raitt, Fleetwood
Mac, Bob Seger, Jackson
Browne, John Fogerty)

Carl Verheyen
(Supertramp, Max
Roach, LA session ace)

Wild Rock

Zhenya Rock
(Red Elvises)

Slingshot in Lake Superior Blue w/
handwired Humbucker Series pickup

Slingshot Custom in Hunter Green

Avenger TL in Pigeon Red

Rocco in Jet Black

Reverend
REVEREND MUSICAL INSTRUMENTS

Orders 586.775.1025

(9-5 M-F, EST) Visa/MC, certified check or money order.

See Reviews, Special Deals, Guitar Show Appearances and more Believers at

reverenddirect.com

Refreshing products from a small American company that gives a damn.

* Registered trademark. Prices subject to change without notice.

Perpetual Motion

Even if you can only enhance a melody with an occasional eighth-note of extra sustain, you'll benefit from the subtle harmony.

"You get a piano-like sound when one note rings into the next," Sutton elaborates. "It helps that many fiddle tunes—which form the backbone of the flatpicking repertoire—are in the keys of G, D, and A. This allows you to take

advantage of open strings. For instance, I'm working on this B section to a fiddle tune in the key of G [plays Ex. 3]. At various points, the melody includes the open A, D, G, and B strings, and if you fret carefully, they'll sustain against the other notes. I'll practice a phrase like this over and over until it sinks down into my subconscious. Repetition is the key."

In bar 1, hold the deliciously clangorous C-F# tritone through beat three, and in bar 2, let the low B ring against the entire measure. To

maximize sustain, arch your fingers and keep the hammers and pulls clean and strong.

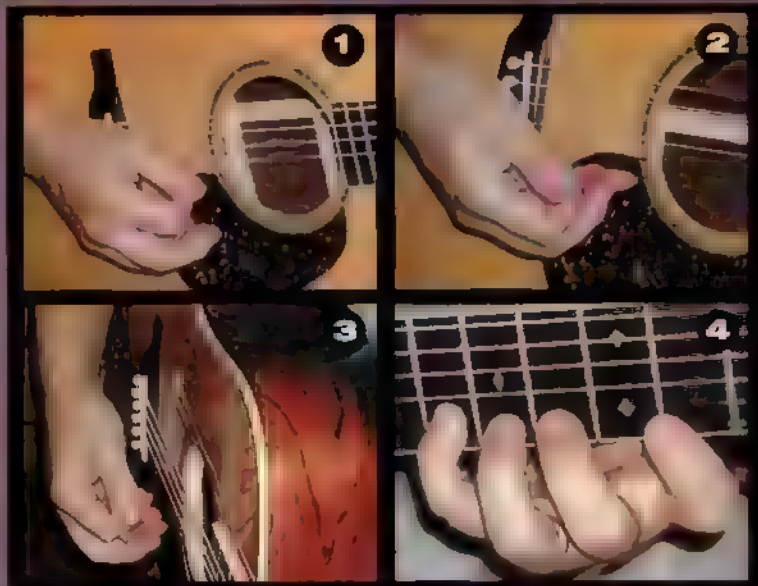
Fluid Picking Patterns

"For the most part, I use alternating pick-strokes," says Sutton. "In a line like this [plays Ex. 4], the hammers and pulls occur between the picked notes, but otherwise, it's straight up and down. But I have to say, I don't think about it too much—that can be counterproductive."

Ex. 3



Ex. 4



Dancing Hands

Butson parks his right hand just behind the soundhole (Fig. 1). His pick contacts the strings about two inches from the saddle, traveling in a small arc as he moves from the first to the sixth string. "That's the sweet spot for bluegrass lead playing," he says. "It's where you find the right balance between rich tone and string tension."

When picking the bass strings, Sutton lightly anchors his ring finger and pinky against the first string (Fig. 2). He holds his wrist loosely above the bridgepins, sometimes lightly grazing them (Fig. 3).

Many flatpickers fret the strings at a 45-degree angle, using a hand position that's similar to a fiddle player. However, Sutton holds his fingers perpendicular to the strings (Fig. 4). That comes from studying classical guitar," he says. "I have short fingers, and this hand position lets me reach the notes more easily."

Redefining Coated Strings



Choose Phosphor Bronze for traditional, warm acoustic tone or 80/20 Bronze for crisp, bright tone.

D'Addario's EXP Coated strings combine generations of string making experience with our new coated technology to create the ultimate extended life string.



What makes EXPs different from other coated strings?

We apply an ultra-fine layer of corrosion-resistant P.E.T. coating to the string **twice BEFORE** it's wound onto the cone. This revolutionary process maintains the inherent tonal characteristics and natural feel of the strings allowing you to play and sound great longer — 10 times longer! Designed by musicians for musicians!

D'Addario **EXP**
EXTENDED PLAY COATED



Perpetual Motion

There's a rhythm you develop in the right hand, a momentum like when you drive over the cracks in the interstate and you hear that ka-chunk, ka-chunk. Feel it—don't force it. When I pick a bluesy bass run [plays Ex. 5], I focus on the sound, not the picking. Is the tone solid? Are the notes equally strong? Does it roll?"

As you explore these two lines, you'll find that strict alternate picking feels natural and comfortable, even though the pattern is interrupted with numerous hammers and pulls. Ex. 5 begins with a pickup note on the *and* of four. When the first note is an upbeat, most players start with an upstroke, but don't feel obligated

to adhere to this rule. "It's important to feel relaxed when you play," says Sutton, "and worrying about how, say, you start a phrase creates unnecessary mental tension. These details take care of themselves, if you let them. Just play and listen. Don't get too wrapped up in technique."

When it feels right, Sutton will lace his alternate picking with a burst of sweep picking. "I might sweep into a blues lick like this," he says, playing Ex. 6, "because it's so efficient. Also, the upstroke gives a cool, snappy sound to the opening notes that grabs your attention. And in this lick [plays Ex. 7], it makes sense to fall back across the strings. See how I'm using only one pickstroke per beat? My fretting hand plucks all the other notes. Lester Flatt came up with this classic lick [plays Ex. 8], which is a mod-

el of economy: You pick only three notes—the others are hammers, slides, or pulls—and you use your 1st finger to fret everything. In bluegrass, the speeds are such that when you play a fill, you have to dive back into the rhythm immediately. As a result, only the most streamlined licks get passed along."

Crosspicking

Another important flatpicking technique, says Sutton, involves playing extended passages using only one note per string. Musically, this crosspicking approach resembles fingerpicking, but with a twist: Because each note is plucked with a flatpick, your right hand is forced to jump back and forth across the

Ex. 5

♩ = 104-138 (I) G (IV) C

Ex. 6

♩ = 116-184 Swing feel G7

Ex. 7

♩ = 116-184 Swing feel G7

Ex. 8

♩ = 116-184 Swing feel G

audio version
available!
truefire.com

*Play
with
Passion*

HardTail *a new classic by Dean*



deanguitars.com

see more of Amanda & the Hard Tail at deanguitars.com/amanda

Perpetual Motion

strings. The challenge is to keep a steady rhythm, even when the gap required for each jump expands or contracts. The payoff is a bright, punchy stream of notes that packs more wallop than a similar fingerpicked phrase.

"Crosspicking started with George Shuffler," details Sutton, "who played guitar with the Stanley Brothers back in the '50s. He wanted to emulate the sound of a fingerpicked banjo, so he'd play through chord changes using a pattern of two downstrokes followed by an upstroke. It's one thing to nail all the notes when you're playing on adjacent strings. But when you start skipping strings, look out. [Plays Ex. 9.] You can do this with virtually any chord progression."

In this example, notice how Sutton starts on the fourth, third, and second strings, and then stretches his pattern out to the sixth and first strings. Play each beat as a triplet arpeggio, and mark time with a metronome set to a *slow* tempo—at first, anyway.

"When I crosspick, I tend to use alternate picking, as opposed to the triplet pattern," Sutton explains, as he plays Ex. 10. "That's more like Dan Crary, who is a major influence on my playing. It's a similar idea as the down-down-up approach, but with a more even rhythm."

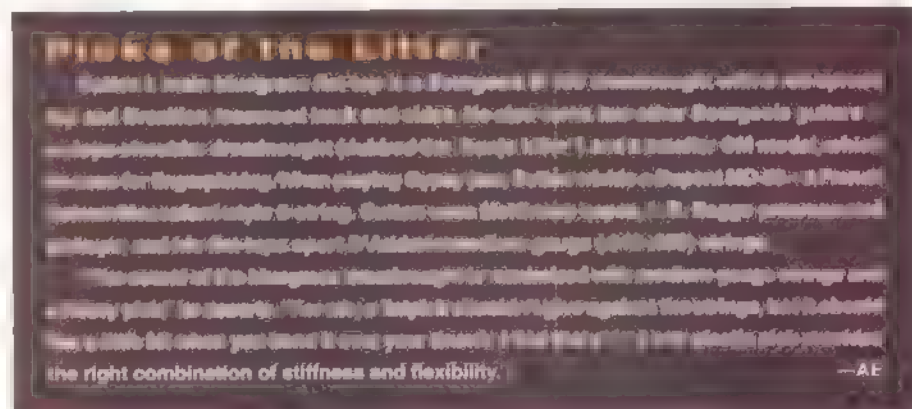
Again, the trick is to manage the string

skips without faltering rhythmically. Once you get the hang of this example, apply the crosspicking concept to other progressions. For a change of pace, try working from the outside to the inside strings.

The Inner Game

For Sutton, there's more to flatpicking than coordinating one's hands. "Flatpickers tend to make everything so tight, because they think it's all about speed. They wind up getting their teeth and playing with contorted faces. When I teach flatpicking classes, I tell guitarists that the one way to make your playing better than it was ten minutes ago is reduce or eliminate all that tension. I

don't want to get too Zen about this, but when you get outside yourself and focus your attention away from your own anxieties, the tension eases up. When you're playing with other people, for instance, listen to what they're doing and try to complement what is going on around you musically at that moment. Embrace the idea that the sound is a collective effort. It really helps. I had to struggle with this myself—the bluegrass guitar scene has a gunslinger mentality—so I know it's not just an abstract theory. Reading *The Inner Game of Music* [by Barry Green and Timothy Gallwey] helped me discover that playing isn't about impressing people with monster technique. The true art of flatpicking is making something hard sound simple."



Ex. 9

♩ = 83-120

Chord progression: F#sus2 C G#sus4 C G Gm Am G7 C

Let ring: [Diagram showing string patterns for F#sus2, C, G#sus4, C, G, Gm, Am, G7, and C. The diagram uses numbers 1-4 for frets and letters T, A, B for strings. It includes a 'let ring' section with a 'V' symbol and an 'etc.' section.]



Ex. 10

♩ = 84-138

Chord progression: C G Am7 C D C/F C G7

Let ring: [Diagram showing string patterns for C, G, Am7, C, D, C/F, C, and G7. The diagram uses numbers 1-4 for frets and letters T, A, B for strings. It includes a 'let ring' section with a 'V' symbol and an 'etc.' section.]



Fly Samson.

With our new AirLine wireless guitar systems, it seems like everyone is flying Samson lately. It's so easy to use. Just plug the transmitter directly into your guitar and go.

And all AirLine transmitters are powered by a single AAA battery that lasts for 14 hours. So you'll save big on batteries, as well.

AirLine uses the latest in UHF wireless technology so you can be sure of interference-free performance and great audio quality.

If you're thinking of a new wireless system, check out AirLine at a dealer near you. You'll see why Samson wireless is the only way to fly.

AirLine
UHF Wireless



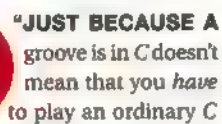
AP1
Diversity
Pedal Receiver



AF1 transmitter for
Strat®-style inputs

AG1 transmitter for
traditional end or
flat mount inputs

BY JUDE GOLD



As anyone familiar with Satriani is well aware, the guitar hero's modal

In the mix—Satch between sessions at The Plant, Sausalito, CA, June 2002.



C6/9 VII
G/C VII
Cmaj7(9,13) IX
Cmaj7b5 X
C6/9#11 XIV
Cmaj7#11 X

Am11

10 8 7 5 3 (3)
T 10 8 5 3 3 (3)
A 10 5 4 3 3 (3)
B 9 7 7 4 2 (2)

 = 88
Agressively
G(b5, no 3)



 **audio version available!**
truefire.com

INCOMING!



"This would be a lot easier if I had three hands," says Satriani, creating a dive-bombing effect by plucking a false harmonic on the G string with his picking hand, while riding the vibrato bar with his fretting hand. "I produce harmonics by choking up on the pick, and hitting the string with both the pick and the underside of my thumb. Once you get comfortable with your fretting hand on the bar, you can use it to coax short melodies out of harmonics."

fireworks burst way outside the confines of Western harmony. "Check out this groove," says Satriani, playing Ex. 3. "The rhythm is inspired by Rage Against the Machine, and the chord, $G(\flat 5, \text{no } 3)$, has only two different notes in it— G , which appears in two octaves, and $D\flat$, which together create a tritone. If a scale is made up of seven degrees, then this grip leaves five of those pitches completely up for grabs, allowing you the freedom to build a number of different scales or harmonies in the ear of the listener.

"For starters, you can always make pentatonic moves work if you play them with the right conviction," says Satriani, illustrating

with a flurry of Hendrix-inspired blues riffs. "But I hear many other possibilities, starting with the Lydian mode, which because of its raised 4, suits our chord perfectly. Lower the scale's 7, and you get an even more interesting sound—Lydian dominant [Ex. 4a]. Or, I might play what I call the 'symmetrical' scale [Ex. 4b], which is also known as the fully diminished or 'half-step/whole-step' scale. Some of these sounds may seem strange or exotic to American ears, but they're great ways to capture people's attention and get them to hinge on your every note, wondering what you're going to play next."

Satriani employs Ex. 4b's scale

in several slick ways. "It's good for creating harmonic confusion," he offers. "I use it for improvised, jazzy sounding lines like this one [plays Ex. 5]. I also might use it for an exciting intro cadenza [demonstrates with Ex. 6]. This lick works its way down the symmetrical scale starting well above the 12th fret. Every third note is a pull-off to the open G string, but the strong beats come every four notes, so this approach generates rhythmic intrigue. Then, without leaving the third string, I might slide around like a sitar player and introduce new scale degrees, such as the major 7, $F\sharp$ [plays Ex. 7]."

The next challenge is improvis-

ing over shifting harmonies, as Satriani does on "Belly Dancer," from his new album *Strange Beautiful Music* [Epic]. "That song is constantly moving through different tonalities," he observes. "Soloing over it is fun but risky—it's a bit like dodging bullets. In the early days of Metallica, Kirk Hammet used to bring in rehearsal tapes and say, 'Man, I gotta solo over this riff—what key is it in?' The answer would usually be more than one. That makes things trickier, because there's no one scale that will save your butt."

Check out Joe Satriani's new book/CD package *Jam with Joe Satriani* [Cherry Lane]. ■

Ex. 4a

G Lydian dominant scale



Ex. 4b

G Symmetrical scale



Ex. 6

Briskly $G(\flat 5, \text{no } 3)$



Ex. 5

$\text{♩} = 88$ $G(\flat 5, \text{no } 3)$



Ex. 7

$G(\flat 5, \text{no } 3)$



CLASSIC COLUMN

Understanding Arpeggios

BY LEE RITENOUR



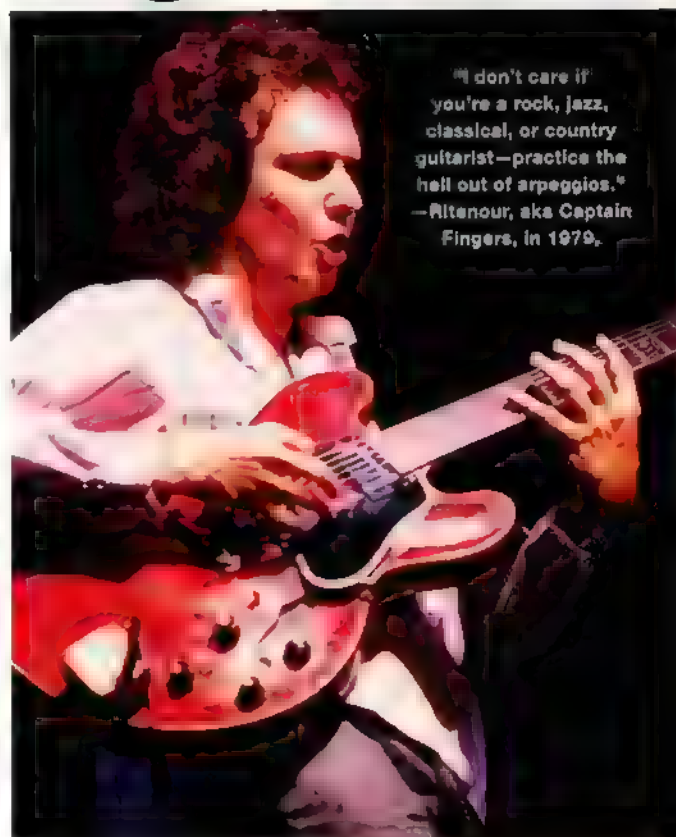
LET'S FACE it, "arpeggios" sounds like a pretty heady subject. What's it got to do with playing in

bands, doing recording sessions, and being a versatile player? The point is that most guitarists who skip over this subject have a blind spot in their playing that will show up eventually. This article's focus is not to introduce you to the many different arpeggios—your teacher or any of several books can do that. What I *would* like to make you aware of is the fact that scales and arpeggios are essentially the same thing.

First, a small lesson in theory. Take a C major diatonic scale—C, D,

E, F, G, A, and B. Seven notes, right? On each degree, you can build a chord simply by adding thirds on top of each other. If, for example, you continually add thirds on top of C, you would build from C to E, E to G, G to B, B to D, D to F, and F to A, all of which are intervals of major or minor thirds. The resulting chord, C-E-G-B-D-F-A, contains all seven tones of the C major scale simply arranged in a different sequence.

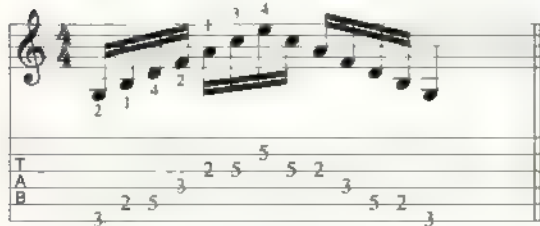
Now, apply this same "stacking thirds" approach to the 5th degree of the C major scale, G. The end result will be a G13 chord spelled G-B-D-F-A-C-E. Again, it's simply a C major scale in a different sequence. Let's see where this G13 arpeggio leads us. From the root position, play the thirds melodically



Ex. 1

Root position

G13



Ex. 3

Second inversion

G13



Ex. 2

First inversion

G13




Ex. 4

Third inversion

G13



This column ran in the July '79 GP. Lee Ritenour's latest album is Rit's House [GRP]. 

THIS MONTH'S PRIZE: a Gibson electric guitar from Route101guitars.com

guitarplayer.com NOVEMBER 2002 GUITAR PLAYER 97

SONIC SNAPSHOT

Wes Montgomery's Magic Box

BY JUDE GOLD



MOST GUITARISTS

recognize the shape in Ex. 1 as the *E* minor pentatonic scale—and with good reason. After all, it is the world's most popular launching pad for rock solos and blues leads in the key of *E*. More advanced players know that the same notes also spell the *G* major pentatonic scale—*G* being the relative major of *E* minor. But if you take this scale and “fill in the blanks” with passing tones—which are represented by the circles on the grid in Ex. 2—you’ll open up a world of

melodic possibility. And without ever stepping out of this twelfth-position “box,” you’ll have access to some of the most swingin’ guitar lines ever—namely, those played by the great Wes Montgomery.

Ex. 2’s shape is easy to learn—it simply calls for four notes per string, with each finger covering one fret. The trick is in knowing how to use each pitch—each *color*—melodically. With its many passing tones, the box’s obvious application is in chromatic phrases, such as the one Montgomery played in Ex. 3.

CONTINUED ON PAGE 100



Montgomery thumbin’ an L-5CES.

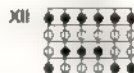
Ex. 1

E minor/*G* major Pentatonic scale



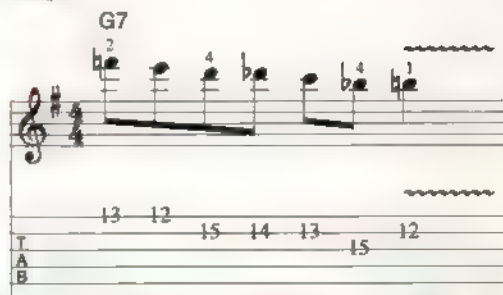
Ex. 2

Adding passing tones



Ex. 3

$\text{♩} = 100-144$
Swing feel



TIPS JAR • CARLOS SANTANA



“The point of music is to tell stories with a melody,” said Carlos Santana in the June ’78 *GP*. “All

that stuff about playing notes, to me, is just like watching some cat pick up weights. After a while,

who wants to see somebody flex their muscles? There are thousands of guitar players out there, but

really only about 30 you can listen to and tell instantly who they are. It took me a while to realize that

having your own individuality is a very beautiful gift—even if you only know three notes.”



Santana telling tales in the late '70s.

FAME NOT INCLUDED



Brian May

The Official Brian May Signature Guitar

While fame may not be included, almost every other feature of the original Brian May "Red Special" is.

Play this guitar and you'll hear the incredible replication of the Red Special's resonance and sound quality. Get the punch, bite and clarity you've always wanted, with three Burns Tri-Sonic® pickups wired in series, handmade to the original design.

Expand your musical reach into new sound—including the style made famous by Brian May and Queen—with 21 combinations of pickup switching. Play where you've never played before with a fully accessible 24-fret neck. While using the exceptionally comfortable whammy bar, auto-locking Grover tuners ensure you stay in tune.

From rock & funk to blues & jazz...the official Brian May Signature Guitar helps you express your every mood.

Visit www.BurnsUSA.com to get the full story. For sales information call toll-free 866-677-0056. Dealerships for the entire Burns product line are now available, apply on the Web or by phone.

In Canada call ADI at 450-449-8177 or visit www.adi-online.net

Burns
USA
So Hot, It's Cool.

"Guitar of the Year 2001"

—Guitarist Magazine

SONIC SNAPSHOT

CONTINUED FROM PAGE 88

Over G7, this meandering line starts on the ♭7, F, and works its way down to the minor 3, B♭, before ultimately tagging the major 3, B. But chromaticism is just one of this box's many capabilities. Montgomery also used this position to generate tasty arpeggios

such as **Ex. 4**, where he successively tags the ♭7, 9, 11, 13, and tonic of *G13* with a fun-to-play, stacked-thurds fingering. And deriving *G* minor pentatonic blues licks from the box is a cinch if you know—as Montgomery did so well—which pitches to play (**Ex. 5**).

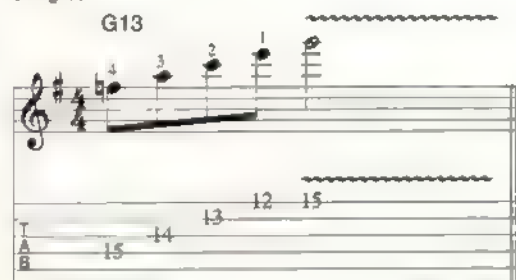
To really hear the power of this box in action, dive into Ex. 6, which demonstrates Montgomery's amazing gift for generating endless streams of lyrical eighth-notes that stay in position. First, play through the accompanying chords, which comprise the

first four bars of a jazz-blues progression in G. Then, test-drive Montgomery's flowing phrase and listen for how it effortlessly nails the chord changes. The only challenge will be determining if these smooth moves are easier on your fingers or your ears. **A**

Ex. 4

 $\Delta = 100 - 144$

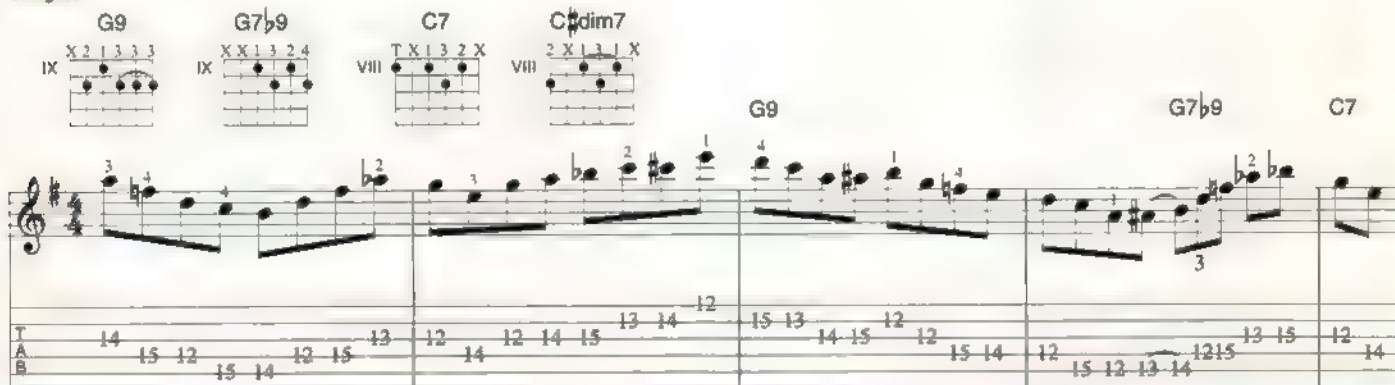
Swing foot



Ex. 6

■ = 100-144

Swing leg:



LESSONS ONLINE AT TRUEFIRE.COM

November '02 Guitar Player Master Class: Perpetual Motion BY ANDY ELLIS

November '02 Guitar Player Chops:

Guest Guru—Joe Satriani BY JUDE GOLD**Sonic Snapshot—Wes Montgomery** BY JUDE GOLD

Reader's Challenge BY RON KOOP

Classic Column

Audio Versions at
GuitarPlayer.TrueFire.com

This month's *Guitar Player* lessons, and hundreds of previous months' lessons, are currently available for immediate download. Visit today and get \$10 worth of TrueFire cash!

Net scrapers: To decode GP's music notation and hear Sessions sound samples, visit the Lessons Archive on the Web at guitarplayer.com.

You will die before your tone does

Planet Waves cables
simply offer superior
sound, night after night,
gig after gig.

Our goal was to create a truly transparent signal-transmitting cable, designed to reproduce your guitar's signal without unnecessary filtering or equalization. We leave the tonal alteration to you, your amp, and your effects.

Planet Waves' gold-plated, patented compression-spring plug offers a superior connection into standard 1/4" jacks, and our double-molded connectors provide extra protection and unsurpassed strain relief.

**Since Planet Waves cables
come with a lifetime warranty,
these are the last cables you
will ever have to buy.**



PLANET WAVES

D'Addario PO Box 290 • Farmingdale, NY 11735 • www.planet-waves.com

GUITAR HEADQUARTERS

THE COOLEST GUITARS IN THE U.S.A.!

Washburn Dime 333DS
\$659⁹⁹ List \$1059.99

Washburn Dime 333 Camouflage
\$659⁹⁹ List \$1059.99

Musio Man John Petrucci w/piezo bridge
\$CALL!

ESP Eclipse
\$899⁹⁹ List \$1299.99

Ibanez AX-220
\$369⁹⁹ List \$499.00

PRS Single Cutaway
\$CALL!
For Lowest Price

PRS McCarty
\$CALL!
For Lowest Price

Rickenbacker 360-12
\$CALL!
For Lowest Price

Gibson Herb Ellis
\$1599⁹⁹ List \$3279.00

Epiphone Slasher
\$199⁹⁹ List \$499.00

Ibanez S-370
\$449⁹⁹ List \$579.99

Ibanez S-370 DXGM
\$489⁹⁹ List \$649.99

Ibanez RG-42SP
\$599⁹⁹ List \$799.00

Ibanez RG-270 DX
\$369⁹⁹ List \$449.00

Ibanez RG-320 QS
\$519⁹⁹ List \$699.00

Ibanez RG-280 DX
\$399⁹⁹ List \$599.00

ESP F-200
\$519⁹⁹ List \$699.99

ESP MH-301
\$629⁹⁹ List \$899.99

ESP MH-301
\$489⁹⁹ List \$699.99

ESP MH-301
\$489⁹⁹ List \$699.99

ESP Viper 301
\$459⁹⁹ List \$649.99

Fender Highway 1 Strat
\$599⁹⁹

Squier Showmaster Sub-serie
\$269⁹⁹ List \$499.99

Fender Tom Delonge Strat
\$499⁹⁹ List \$699.99

Fender Stevie Ray Vaughn Strat
\$1299⁹⁹

Fender Classic '50's Strat
\$559⁹⁹ List \$799.99

Fender Graffiti Yellow 48th St. Custom Strat
\$419⁹⁹ List \$699.99

Fender Competition Mustang
\$499⁹⁹ List \$699.99

Fender '72 Custom Telecaster
\$629⁹⁹ List \$899.99

Brownsville MEZZ
\$259⁹⁹ List \$429.99

Brownsville Soul Budd
\$199⁹⁹ List \$339.99

Brownsville USA-101
\$259⁹⁹ List \$429.99

Brownsville "The Bat"
\$199⁹⁹ List \$339.99

Gibson LP Std. Del. Cutaway
\$1399⁹⁹ List \$2289.00

Gibson Flying V Faded
\$619⁹⁹ List \$949.00

Gibson Historic '58 LP
\$4199⁹⁹ List \$6999.00

Gibson 50 Special Faded
\$579⁹⁹ List \$899.00

Epiphone Goth 50
\$359⁹⁹ List \$599.00

Gibson LP Studio
\$1249⁹⁹ List \$1999.00

Carlo Robelli USA-508
\$249⁹⁹ List \$499.99

Epiphone BB King
\$899⁹⁹ List \$1499.00

Epiphone Poly Modern
\$199⁹⁹ List \$799.00

Epiphone Poly V
\$199⁹⁹ List \$799.00

Epiphone Poly X
\$199⁹⁹ List \$799.00

Duesenberg Star Player
\$599⁹⁹ List \$1199.00

Gibson LP Std. Special Worn Finish
\$649⁹⁹ List \$999.00

Yamaha Tech 21
NEW YORK CITY

BOSS

KORG

LINE

Dunlop

ESP

epiphone

Ibanez

PRS

MUSICMAN

Carlito Robelli

GL

electro-harmonix

Marshall

DigitTech

Ovation

Takamine

Fender

Zoom

Vox

Sam Ash

1 YEAR FREE SUBSCRIPTION!

GET OUR 164 PAGE FULL-COLOR CATALOG

INCREDIBLE! AMPS & EFFECTS!

Be sure to visit our website for the best deals in
Keyboards • Drums • Pro Audio • Software

RED HOT DEAL!
NO PAYMENTS!
INTEREST!
FOR 6 MONTHS!
ON ANY ON-LINE PURCHASE!

Want a **FREE** catalog?
Call 1-800-4-SAMASH or
log on to www.samash.com or
We Will Beat Any Price!
LOWEST PRICE GUARANTEED!
50 STATES / 60 DAYS

Marshall MG15M3 Micro Stack
\$279
List: \$499.99

NEW OPEN 24 hours 7 days



Zoom MRS-4
\$249
Digital Multi-Track
List: \$449.00

Digitech GNX3
\$499
Multi Effect Pedalboard List: \$719.00

Boss RGT6
\$399
Multi Effect Pedalboard List: \$655.00

Zoom 505 MKII
\$69
List: \$159.99

Zoom 606
\$99
List: \$179.99

Boss CE-20 Chorus Ensemble
\$179
List: \$249.99

Tech 21 Double Drive
\$99
List: \$179.00

Boss ME-3
\$199
Multi Effect Pedalboard List: \$299.00

Korg PX4
\$199
List: \$299.00

Boss PW-10 V-WAH
\$139
List: \$199.00

Line 6 Guitar Port
\$169
List: \$249.00

Zoom ZGFX707II Multi-Effects
\$149
List: \$299.99

Tech 21 TR1-AC
\$149

Electro Harmonix Hot Tubes Distortion Pedal
\$219
List: \$279.00

Dimebag Crybaby
\$129
List: \$229.00

Line 6 Pod 2.0
\$249
List: \$439.99

DEAL WITH SAVE \$100!

Yamaha CPX-8 Compass Series Acoustic/Electric
\$499
List: \$700.00

AMAZING ACOUSTIC DEALS!



Washburn D42-CE
\$439
List: \$699.99

Yamaha CPX5TBB
\$499
List: \$699.99

Ovation Celebrity Deluxe
\$549
List: \$649.99

Epiphone AJ12 Southern Jumbo
\$169
List: \$299.99

Takamine EAN45C Acoustic Electric
\$1099
List: \$1899.00

Fender FR-50
\$339
List: \$479.00

Ovation AE28
\$199
List: \$429.00

Marlin HD-28
CALL!
Best Price!

Ibanez Artwood 200VV
\$399
List: \$579.00

samash.com

The on-line musical instrument megastore!

1-800-4-SAMASH • www.samash.com

Mention Code
GP140P
When Ordering!

Samash.com is part of the Sam Ash family of companies, including 30 musical instrument megastores nationwide.

*On your Sam Ash credit card, subject to credit approval. Certain rules apply to the allocation of payments and finance charges on your promotional purchase if you make more than one purchase on your store credit card. Call 1-800-367-4310, or review your cardholder agreement for information. If balance on these purchases is paid in full before the expiration of the 6 months promotional period and your Account is kept current, accrued Finance Charges will not be imposed on these purchases. If balance on these purchases is not paid in full, Finance Charges will be assessed from the purchase date at the standard Rate of 20.9% APR. For Accounts not kept current, the Default Rate of 24.9% APR will be applied to all balances on your Account. Minimum Finance Charge \$1.00. See our website, www.samash.com, for complete details. Offer expires 11/1/2002. Sam Ash is not responsible for any typographical errors or incorrect photos.



A complete 1000 watt system!

Whether it's for your band, church, or school, Carvin's PA800/PA1200 package systems allow you to run the whole group in town while powering your monitors! The lightweight mixer pumps out 1000w RMS from three amps delivering 333w each. You also get two built-in 24-Bit digital multi-effects processors with over 256 effects each!

There has never been a system so easy to use with so much clarity, power and flexibility. Discover the complete line of Carvin sound packages for "matched system" performance.

PA SERIES 8 and 12 CHANNEL MIXERS:

- Three high current power amps – H-L/Monitor
- 1000w RMS – 333w per amp at 4Ω
- Two 24-Bit stereo effects processors
- Assign any channel to effects 1 or 2
- Assignable 9-Band EQ's – mains or main/monitor
- Super quiet, high-headroom mic/line pre-amps
- Three Band channel EQ @ 80Hz, 750Hz and 11.5k Hz
- Balanced XLR line outputs, RCA In/Out connectors
- Easy to use and carry. These compact mixers weigh in only 22 lb.
- Engineered with double sided copper PCB military spec cards and SMT construction for rock-solid reliability and maintenance free performance.
- Continuous full RMS power is covered from two 832-75 aluminum heat sink cooled by a quiet dual-speed fan.

832 15" SPEAKERS and 722 12" MONITORS:

- Deep bass punch with crystal clear highs for exceptional clarity
- High power handling 832: 400 watts, 722: 300 watts
- Strong, lightweight plywood construction covered with Duratuff™ and protected with steel corners and grille stand-mount inserts



optional SS20 stands

optional MS13 stands

722 Monitors

8 Ch Mixer **PA800 \$899** 12 Ch Mixer **PA1200 \$769**

Package System including monitors: **1200P-832-722 \$1659**

- 1000w PA1200 mixer • Two 832 400w speakers
- Two 722 300w monitors • Two CM50 mics • Two 20ft XLR mic cables • Four PMS0 speaker cables

CARVIN
800.854.2238 .COM

To ORDER, SPECS or for a FREE catalog carvin.com/pro_sound
WORLD'S #1 FACTORY DIRECT MUSIC STORE
Enter carvin.com's weekly FREE GEAR giveaway!



AUDIO



Various Artists

None but the Righteous.

The Masters of Sacred Steel

You'd have to be a statue to sit still when any of the soul-stirring grooves from this collection is wailing from your CD player. Featuring soaring slide solos, roaring riffs, and impassioned vocals in praise of the Holy Ghost, these uplifting gospel jams can make wallpaper dance. What *None but the Righteous* doesn't feature, however, is guitar. The compilation's focus is on the transcendent, improvisational music that has been brewing in select churches since the late '30s, when African-American gospel musicians first got their hands on pedal and lap-steel guitars.

"The reason it took so long for the rest of the world to discover this music is that sacred steelers rarely played outside of the church," says pedal-steelist ex-

traordinaire Chuck Campbell of The Campbell Brothers band (Chuck and his brother Darick are two of the eight steelers featured on the CD.) "In fact, we rarely even played in *other* church organizations. If we did bring a steel to, say, a Catholic church, where the pipe organ is supreme, the place simply would not start rocking like our church does. At our services, anything can happen."

"Our booking agent put it the best when he said, 'You guys come from a jam-band church,'" adds Phil Campbell, who backs his brothers' lap steel antics with guitar, bass, and keyboard textures generated entirely with a MIDI-equipped Brian Moore electric. "And he's right, because we have these long instrumental jams that are just extensions of whatever the congregational

The Campbell Brothers of the House of God, Keith Dominion, Rush, New York—Chuck, Phil, Carlton, and Darick Campbell (left to right) surround singer Katie Jackson with a joyful noise.

song was."

While these steel-powered, high-revving houses of worship have been around for decades, it wasn't until folklorist Bob Stone discovered Florida steelers Aubrey Ghent and the late Glenn Lee in the early '90s that the genre—later christened "sacred steel" by its first label proponent, Arhoolie Records—began receiving widespread recognition. One guy who has become a rabid steel-head is jazz hipster and B-3 bomber John Medeski, who formed The Word, featuring stellar young steeler Robert Randolph. Medeski hand-culled the 17 cuts on *None but the Righteous*

from Arhoolie's multiple *Sacred Steel* releases. In addition to tracks by the Campbell Brothers, Ghent, and Lee, the album serves up hot performances by Maurice "Ted" Beard, Calvin Cooke, Willie Eason, and Sonny Treadway.

Here, Chuck and Phil Campbell shed light on all things sacred.

.....
How did steel guitars make their way into the hands of black church musicians?

Phil: The original sound started in the '30s with Willie Eason.

Chuck: He evolved it into the style that you hear on this CD. His brother, Truman, loved



Reviews

Hawaiian music so much that he got a lap steel and learned to play in that style. Willie, on the other hand, also started playing, but *he* learned to use the steel to mimic the singers of the Church. When Willie finally played for his congregation, people went wild because it sounded so much like a voice. From that day on, Willie was the *man*. He traveled all over the country—mostly in the South—popularizing steel in the Church.

What are guitar players most struck by the first time they hear sacred steel?

Phil: They're blown away by the lead lines—not to mention the pure soul of the music. Back in the late '70s, when I was still in high school, I was telling my brother, "You know, if only the world could hear you guys playing these instruments the way you do! These are the hottest leads ever." At the time, I was studying guys like Al Di Meola, George Benson, Larry Carlton, and Carlos Santana, and as striking as all those players are, they still didn't match the expressiveness I would hear in church every Sunday listening to guys like my brother—or anyone else on *None but the Righteous*.

Chuck, you get an amazing train-whistle sound on "Morning Train."

Chuck: That's a Morley wah. A lot of steelers

use wahs. Willie Eason has always given his lap steel more expression by using its volume control to create swells. Then, his protégé, Henry Nelson—who was Aubrey Ghent's father—started using the tone control on his lap steel like a wah, which is what my brother does. Another thing I use is an EBow. The first time I played that in church, everyone went berserk because they thought it was a soprano singing.

What kind of amps do steelers favor?

Chuck: Guitar amps. Peavey is a staple—I plug Carter and Sierra pedal steels into a Peavey Musician head and a Mesa/Boogie closed-back 1x12 cabinet. Or, I'll use a Fender Twin or a Roland Jazz Chorus. My recording amp is a THD UniValve.

What do you think about sacred steel being played outside of the Church?

Phil: It's great. We play everywhere. We've even been fortunate enough to play the Hollywood Bowl.

Chuck: Steelers *do* have individual thresholds of where they will and won't play, though. Robert Randolph, for example, is a young guy who has never really professed to be born again, so he might play more bars and clubs than we do. Aubrey Ghent, on the other hand, is a minister so he'll likely stay closer to the church. But we're *all* committed to getting the music out there. And everyone who visits our church tells

us they can really feel something in the music. A good example is Jim Campilongo. He came and played guitar with us and was so inspired, he went back to San Francisco and found a church to play in. We've realized that, for us, the church is in some ways like a steady bar gig is for most musicians—it may not be the best paying gig or the biggest stage, but you do it because it keeps your chops up, you love playing with other people, and you love reacting to an audience. **Ropeadope.** —JUDE GOLD



Paul Asbell

Steel String Americana

Solo acoustic guitarists tend to specialize in one genre, but Paul Asbell delights in exploring a spectrum of styles. With steady hands and a relaxed sense of swing, he tackles bouncy ragtime fingerpicking, crisp flatpicking, and lush, jazzy chording with equal aplomb. In the pen-sive medley, "Down in the Valley to Pray/Jesus, Make Up My Dyin' Bed," he shifts effortlessly from droning Appalachian melodies to Blind

OUTSIDE.

It looks like every other guitar.



Every Garrison guitar is constructed from **ALL-SOLID** wood. You won't find **ANY** laminates or plywoods. Only **SOLID** tone woods such as East Indian rosewood, sapele, Englemann spruce, Honduran mahogany, Sitka spruce, Western red cedar, ebony and Canadian birch.

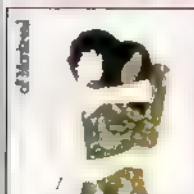
INSIDE.

It's like **NO** other.

We build every Garrison guitar around our own patented technology. The Griffiths Active Bracing System™ combines dozens of the guitar's braces, the bridge plate, the kerfing and the binding into one integrated glass-fibre system that "activates" the guitar by vibrating as one unit. The bracing system creates an acoustic response and clarity of tone you have to hear for yourself.



QUICK HITS



Of Montreal, *Aldhils Arboretum*. The spirits of Syd Barrett, the Move, and all things Brit-psychedelic permeate every stitch of this guitar-rich record. **Kindercore.** —DF

The Soft Boys, *Nextdoorland*. It has been 22 years since their last record, but Robyn Hitchcock and Kimberly Rew haven't missed a beat. Their spiky guitar interplay has gotten even cooler. Woe-fully under-appreciated in the '80s, maybe the world is ready for the Soft Boys now. **Matador** —DF

Gov't Mule, *The Deep End*. Featuring nearly as many guest bassists as songs, Gov't Mule's latest release is a powerful jam fest that's cool, hard, funky, heavy, trippy, and rife



with great guitar playing by Warren Haynes. **BMG.** —AT

The Jay Azzolina Trio, *Live at One Station Plaza*. Cushioned by the clicky chords and inky bass of a Hammond B-3, and using tones that blend old-school, Blue Note warmth with swirling, NYC-style modulated delay, jazzbo Azzolina coaxes long, cunning phrases from his archtop PRS. **Azziz.** —AF

Cave In, *Tides of Tomorrow*. This energetic, guitar-driven quartet pumps out tasty modern rock nuggets—including a cover of Giants Chair's "Calculus"—with touches of psychedelia, noise rock, and even a few jazz chords thrown in for good measure. **Hydra Head.** —BC



Willie Johnson-inspired blues riffs. Asbell's 6-string sounds like a stride piano in a snappy tribute to the great Blind Blake, yet quivering echoes of Django abound in "Stardust." Asbell—who began his career backing Otis Rush and Magic Sam in Chicago blues clubs—knows how to sneak passing chords and moving bass lines into his arrangements without obscuring the melody or cluttering the groove. Fretting a bevy of vintage Martins and boutique flat-tops, Asbell reveals his mastery of dynamics, phrasing, and timbres on this impressive debut. **Busy Hands.**

ANDY ELLIS



The Slip

Angels Come on Time

There's no pigeonholing the Slip. Are they jammy-pop songsters à la Dave Matthews or fusion revivalists hell-bent on Jack Johnson-era Miles? The answer to that question is simply, "yes!" On *Angels Come on Time*, guitarist Brad Barr busts out his acoustic slide chops, cleaned-up pop escapades, ethereal volume swells,

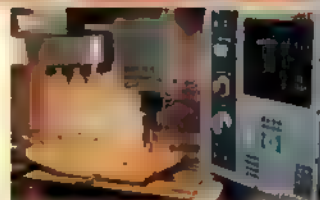
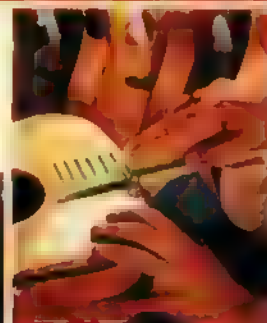
PLAY ONE.

Experience a Garrison.

Sure... we use CNC technology to machine our necks and bridges. UV curable finishes and robotics to paint our guitars. And even a laser

to cut the top, back and sides. These tools create the high-quality components our skilled technicians use to craft your Garrison guitar. Dress the frets. Set the action... just right. And make sure every guitar is enjoyable to play.

Add the Buzz Feiten Tuning System™, ALL-SOLID wood construction, a 5-year transferable warranty, genuine TUSQ® nuts and saddles, D'Addario strings and optional Fishman electronics and the choice is clear... you should experience a Garrison



The Buzz Feiten Tuning System™ is a patented method of setting the guitar's intonation during construction. It dramatically improves the guitar's ability to play in tune in all positions on the neck. A proud standard on every Garrison guitar.



Garrison
GUITARS
Craftsmanship. By design.

www.garrisonguitars.com
visit us online to find a dealer near you

**THE LOUDEST THING YOU
CAN HANG ON A WALL!**

Guitar Player

ROCK GUITAR GODS 2003 CALENDAR

ALL PHOTOS BY LEGENDARY PHOTOGRAPHER NEIL ZLOZOWER

THRILL TO CLASSIC SHOTS OF

>> **Jimmy Page**

Jeff Beck <<

>> **Eric Clapton**

Eddie Van Halen <<

>> **Steve Vai**

Pete Townshend <<

>> **Carlos Santana**

Frank Zappa <<

>> **Angus Young**

Randy Rhoads <<

>> **Keith Richards**

James Hetfield <<

Don't Miss This
Fabulous, Limited
Edition Collector's
Calendar!



PLUS!

Zlozower reveals the story
behind each shot &
an introduction by
GP editor-in-chief
Michael Molenda



GUITAR PLAYER readers get
the first shot at pre-orders at
www.guitarplayer.com.

12 MONTHS OF LEGENDS FOR JUST \$14.95!

(plus \$3.00 shipping and handling)

Tonebone

Tube distortion for players that LOVE great tone!



Tone... ever since rock & roll began, guitarists have been searching for great tone. Sure there are lots of toys out there, but for the most part, they're either one-trick ponies or give you that pre-packaged frozen dinner drudge that makes you sound like everyone else

Tonebone™ is different...

Plug in a Tonebone and your amplifier comes to life. Huge rich, warm tones right from the start with amazing sustain and the natural, even harmonic distortion that is only possible from tubes. Move a knob and you know you have entered a world where control is all powerful and tonal range extreme

But that's not all... Tonebone is dynamic.

Turn down your guitar and Tonebone cleans up just like a guitar amplifier. Play legato and you hear every nuance right down to the direction of your pick. Yes! Finally a distortion pedal that intensifies *your natural feel* and lets *your playing-style* shine through.

Two Bones to Pick...

The Tonebone Classic is inspired by American guitar tradition. From the natural distortion of the original Bassman and the sweet-spot of a Vintage Tweed, to those hot-rod amp tones that smoke the blues and whistle Dixie all night long. They're all in the Classic.

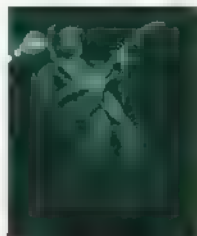


The Tonebone Hot British sweeps you from Liverpool to London, from the sound of a 4x12 double-stack to the power-chord mayhem of metal thrashing over barbed wire. Two pedigrees, spread by an ocean, that deliver two totally different worlds of sound.

It's no wonder that Harmony Central users rate Tonebone higher than all others. As one player put it: ***'This is not hype. This is the real thing.'***

Tonebone. Amazingly warm tube distortion with loads of great sounds and all the natural dynamics that let you be you!

Now available at better guitar shops everywhere.



**Tonebone...
the ultimate in
tube distortion**

"Tonebone pedals sound great! They are incredibly responsive, dynamic and warm. Best of all, they react like a real amp-channel. Perfect for cleaner amps that need extra luck!"
- Neil Schon, Journey

"Tonebones don't sound like regular distortion pedals. They're smooth, professional... no rough edges. They respond like a quality amp. You hear all the nuances. With Tonebones, getting rich, big tones is easy."
- Vivian Campbell, Def Leppard

www.tonebone.com

Radial™

RADIAL ENGINEERING - 1638 KEBET WAY, PORT COQUITLAM, BC V3C 5W9

TEL: 604-942-1001

FAX: 604-942-1010

EMAIL: info@radialeng.com

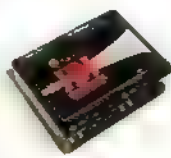
WEB: www.radialeng.com



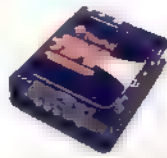
Radial JDI Preamp: powered active DI with extreme dynamic range.



Radial JDI Jansen: equipped DI box, phase accurate and natural.



Radial JDI Duplex: Two channel (stereo) DI box for keyboards.



Radial JDI Class-A: active direct box with Drag™ control for the studio.



Radial Stage Flee 12: Part of a complete range of stage and studio cables with shielded cables.



Radial JDI Injector: Control Freaks rejoice! 1-in, 7-out guitar signal distribution amp. Drive 7 amps at the same time from one guitar and live the dream.



BR-1180CD

DIGITAL RECORDING STUDIO

puts true recording power at your fingertips.



EASY INTERFACE

Created for musicians, by musicians. Simple icon-based recording and mixing with 10 playback tracks and 80 Virtual Tracks.



RHYTHM GUIDE WITH .WAV IMPORT

Create drum tracks with sampled or preset drum sounds and onboard patterns. With .WAV importing, you can even pull your rhythm tracks from CD, the Internet, or e-mail.



COSM® EFFECTS

Say goodbye to noisy effects processors. From reverb and delay to killer COSM Guitar Amp, Speaker and Mic Modeling—it's all built in.



MASTERING TOOL KIT

Sweeten up the final mix with split-frequency compression and powerful EQ, just like the pros.



CD BURNING AND RIPPING

Rip it, burn it, back it up, cut a demo, score a record deal or start your own label—the choice is yours.

BOSS®

WWW.BOSSUS.COM



FOR THE BR-1180CD DEMO VIDEO (\$6), CALL 800.366.7575 • FAXBACK INFO. 323.896.3796 DOC#18861 • PHONE 323.896.3796

Reviews

and—oh yeah—he plays banjo, too. Barr is an amazing player who can musically multitask and never lose his identity. As a band, the Slip are much the same, jumping willy-nilly between more traditional pop song structures and free-form improvisation—often in the same tune—yet they're able to keep the proceedings surprisingly cohesive, and *always* funky. **Ryko.** —DARRIN FOX



Black Sabbath *Past Lives*

Forget the silly demonic overtones and the fact that their former lead singer (and his family) are TV celebrities, Black Sabbath are arguably the most influential hard rock band ever. *Past Lives* is a two-disc set that's culled from various sources. Disc one is actually the "unofficial" 1980 album *Live at Last*, and disc two consists of various performances recorded between 1970 and 1978.

All of the usual suspects are here—"Iron Man," "Paranoid," and "Sweet Leaf"—as are some slightly lesser-known gems such as "Megalomania," and "Cornucopia." The boys from Birmingham are in top form on nearly all of *Past Live's* tracks (although the sound quality of the recordings is sub-par—particularly on disc two). In fact, the version of "Symptom of the Universe" is absolutely *killing*, and it was recorded at a time when Sabbath was beginning to unravel.

Throughout the tracks, Tony Iommi reminds us that a heavy guitar tone doesn't necessarily consist of tight bottom-end and a lot of percussive attack. Iommi's sound is unruly, thick with distortion, and huge. Something else of interest: Instead of playing their songs faster to energize concert crowds, Sabbath actually played *slower*, which gave their already heavy dirges more weight and power. **Sanctuary.** —DARRIN FOX



Various Artists

Dressed in Black: A Tribute to Johnny Cash

Every now and then a tribute album succeeds in its mission, and the soulful interpretations of Cash classics on *Dressed in Black* totally hit the mark. Highlights of the 18-song

album include "Wreck of the Old '97" by Hank III (grandson of you know who), "Train of Love" (featuring superb playing by guitarist Kenny Vaughan), "Get Rhythm" by Rev. Horton Heat, "Cry, Cry, Cry" by Robbie Fulks, and "Big River" (which spotlights Rosie Flores on vocals and guitar). With added attractions by Dale Watson, Redd Volkaert, Billy Burnette, and Los Straitjackets' Eddie Angel, *Dressed in Black* celebrates Cash's immense contributions to country music while standing out as fine record in its own right. **Dualtone.** —ART THOMPSON

Steve Trovato

About Time

The debut album by this amazing picker



(who is also a USC guitar instructor and an acclaimed studio player) is a stylistically diverse work that shows Trovato's total command of everything from blues to high-octane country to Gypsy jazz. Affectionately known as the "Great Chameleon," Trovato backs up the title by demonstrating just how damn good he is at, well, just about *everything*.

Clearly amazing.

Mike Sarkisyan of Spineshank wants the biggest most-in-your-face sound possible. He tried a lot of pickups, and when he played the DLX Plus™, he knew he'd found the right one. Mike says, "It's the only thing I like. The DLX Plus™ enables me to have a super distorted sound without my tone getting muddy. I can play full chords and hear every string. It's a huge part of my tone. The clarity of the DLX Plus™ is simply amazing." Who would have guessed a soapbar pickup could be so heavy? It's a sound you can feel.

The Best Players Play the Best Pickups

Visit Spineshank live or catch the new Spineshank CD, *Violent Mood Swings*. For a free catalog, call us toll free at (800) 221-6468 or visit our website at www.dimarzio.com. Copyright © 2002 DiMarzio, Inc. Photo Copyright © 2002 L.P. DiMarzio. All rights reserved.

Reviews

Trovato tips his hat to Danny Gatton on "D.G.'s Boogie" and tears into the Jimmy Bryant lane on the country-jazz ripper, "Squawkin." He plays soulfully on the bluesy numbers "Knock, Knock, Knock" and "Drowning in My Own Tears," and goes deep into the Django zone on the classic "Dark Eyes." Trovato's ability to play so sensitively one moment (as on "Somewhere Over the Rainbow") and so furiously the next ("Root Beer Rag") is simply astonishing. What can you say? A new superpicker has arrived! stevetrovato.com. —ART THOMPSON



Various Artists

Hey Bo Diddley—A Tribute

Does the world really need a new batch of Bo Diddley covers? When they are as good as these, yes! Producer Carla Olson assembled a quartet to record lively backing tracks for 13 Bo Diddley classics (and two songs recorded by Did-

dley, but penned by others), then enlisted 15 outstanding artists to overdub vocals and instrumental tracks. There are some spirited vocal performances here—I particularly enjoyed those by Joe Louis Walker, Coco Montoya, Sugar Blue, Otis Rush, Kris Wiley, and Ray Gaines—and great guitar work (especially the backing tracks by Charlie Karp). High points include Eric Sardinas' tasty electric Dobro work on "Ride on Josephine," Corey Harris' nicely-layered wah and slide guitars on "Crackin' Up," Son Seals' distinctive clean tones on "My Story," and smoking solos by Walter Trout and Kris Wiley on "Roadrunner" and "You Don't Love Me," respectively. My favorite track is Charlie Musselwhite's version of "Hey Bo Diddley." Musselwhite's harp playing is as exciting as ever, and Karp's kick-ass guitar tone provides the perfect foil. **Evidence.** —BARRY CLEVELAND



Oasis

Heathen Chemistry

Since the release of their extraordinarily successful debut album *Definitely Maybe* in 1994, Oasis have come under critical fire for unabashedly appropriating key elements of the Beatles musical legacy. Astute listeners have also noted more than passing similarities to the music of the Stones, Slade, the Smiths, T. Rex, and other seminal artists. Despite their detractors, the group's follow-up album (*What's the Story Morning Glory*) sold 17 million copies, making it the largest-selling record in British history. In recent years, declining record sales have forced the group that once touted themselves as "the greatest rock band in the world" to taste a little humble pie—a diet that doesn't seem to have done them any harm. After a two-year hiatus, and the replacement of two members, Oasis are once again poised for pop stardom.

While the band-produced *Heathen Chemistry* is not likely to be hailed as visionary, it is packed with catchy hooks and melodies, and it bristles with exuberant guitar work. Principal songwriter and guitarist Noel Gallagher attributes the latter to lots of practicing on his part, and the contributions of new members guitarist Gem Archer and guitarist-turned-bassist Andy Bell. Obvious style checking notwithstanding, *Heathen Chemistry* is full of well-crafted and enthusiastically performed material. If you're an Oasis fan you'll probably dig it, but if you're a casual listener, be forewarned—these songs are extremely hooky, and once they become lodged in your brain they're likely to be there for a long time. **Epic.** —BARRY CLEVELAND

SCHOOL OF:

AUDIO
FILM
DIGITAL MEDIA
GAME DESIGN
COMPUTER ANIMATION
SHOW PRODUCTION

FULL SAIL

Real World Education

WWW.FULLSAIL.COM

800.226.7623

Full Sail's SSL 9000j is one of over 60 studios, production suites and computer labs located on campus.

Looking for a career in RECORDING ENGINEERING, MUSIC PRODUCTION or LIVE SOUND?

If so, then Full Sail is the place for you.

Visit us online or pickup the phone and give us a call today!

Financial Aid available to those who qualify • Job placement assistance • Accredited college, ACCCT

© 2002 Full Sail, Inc. All rights reserved. "The Sound of Full Sail," "Full Sail Real World Education," and the Full Sail logo are either registered trademarks or service marks of Full Sail, Inc.

X-Series™. Single-effect pedals that scream Xtra-everything.

WORLD'S MOST POWERFUL STOMPBOXES



All X-Series models feature rugged cast-metal chassis and super-easy battery access.



Until you actually hear our new X-Series you'll never believe how many different sounds can come out of "single effect" pedals.

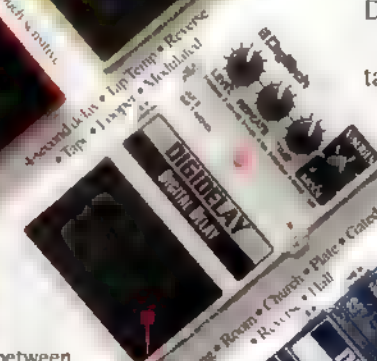
Morph between 3 classic rock distortions. ProCo Rat, Boss DS-1 & an Arbiter Fuzz Face.



Our fanatic, guitar-playing engineers just couldn't resist packing versatility and multi-effects processing power into DigiTech's first stomp boxes.



Morph between industry-defining overdrives. DOD® 250, Ibanez TS-9 Tube Screamer® and an Ibanez TS-808 Tube Screamer® on steroids.



Naturally, they're built like tanks with hefty, cast metal chassis, ultra-reliable stomp switches and sealed rotary potentiometers. So when you're on stage, you know they're gonna deliver. Night after night.



We're so confident of this that we offer a six-year warranty. Hearing is believing.

BIG ADDED BONUS: Every X-Series model has our exclusive CIT™ cabinet modeling that allows you to go direct-to-board. You get that miked cabinet sound...without a mic or a cabinet!

How did we do it? Lurking in the depths of each X-Series™ pedal is our ultra-power AudioDNA™ digital signal processing super-chip. ■

A spring reverb so real that you'll swear it oughta go "springing" when you kick it. Plus 6 other ultra-realistic reverbs.

Visit our web site for X-Series™ pedal demos and more info (sign up to win free cool stuff, too). Better yet, stomp on into your DigiTech dealer and ask for an X-Series™ demo today! ■

Morph between hi-powered sounds: Boogie Mark III, Boss Metal Zone, DOD® Death Metal™, a Rectifier™ & beyond.



©2002 DigiTech. All trademarks and registered trademarks are the property of their respective companies.

Made by the guitar fanatics in Salt Lake City ■ www.digitech.com ■ 801.566.8800

DigiTech
The Power to Create

H A Harman International Company



GIBSON	MIKE LULL
PRS	BRANDEN LOVE
SCHECTER	DAVID KIRBY
MODULUS	LOWDEN
ALEMBO	FRANK BORTON
HAMER	ALVAREZ
PARKER	TAKAMINE
G&L	TRACE ELLIOT
MYTHIC	ASHLAIN
MTD	TOP HAT
KEN KAMM	KOCH
PERCILLA	STEWART
ITALIA	TECH 21
RITTER	EDEN
KEN LAWRENCE	EPHRAIM
ELRICK	HARTKE
WARWICK	BOSS
HOFNER	ELECTROHARMONIX
THE BEATLES	BIG BRIAR
DANELECTRO	ZOOM
ODD	IKEN
ESS	DIAMETER
PERCILLA	LE BELL
FULLTONE	PLANET WAVES
VOX	WEBER
MARSHALL	B-BAND

best prices trades consignments

~ shop our online store ~
guitars • strings • electronics
www.Gguitars.com

153 East 81 New Haven, Ct 06611 203-796-4734

19 Reasons you'll want Grover's NEW LOCKING machine heads on your guitar...



**NOW
AVAILABLE IN
ROTOMATIC
SIZE!**

Reason #1:

Grover's new self-locking string post. This patented device is positive locking and the easiest to use that's available today. Just insert the string into the string post, then pull through and tune. There are no finer tuners on the market, locking or otherwise.

Reasons #2 through #19:

The new 406 Series Locking Machine Heads have a 18:1 gear ratio. After introducing a 18:1 gear ratio on the Standard Rotomatic Machine Heads more than two years ago, we've now made it available on this new mini-locking machine. The high 18:1 ratio will give you precise fine tuning while the newly developed string post offers quick string installation. All this PLUS Grover's world famous quality!

Available at most music retailers in
chrome and gold finish; 3+3 and 6+3 configurations.

Grover Musical Products, Inc.
3000 Kelley Avenue • Cleveland, Ohio 44114
music@grover.com

Victoria Amp Co.



*She waited 330 years for her
Victoria... Do you have that
kind of time??*

Victoria Amp Co.

Ph. 630-369-3527

Fax 630-527-2221 www.victoriaamp.com

**MEGA
AMPLIFIERS**

DYNAMIC POWER!!!

Player's choice

www.megaamps.com
email: info@megaamps.com

100-1 Parkview Street, Norridge, IL 60452
Tel: 708-772-0111 Fax: 708-772-0112
Toll Free: 800-350-0000

Vintage Sound

New York
Atlanta
Cincinnati
Memphis
Dallas

Warrior

www.vintageinstruments.com
online gallery

1.706.891.3000

Extreme Pedalboards

"Little Wing"

**Two models. Six colors.
Factory direct \$139.00**

Ballistic
nylon
backpack
gigbags
\$109

Newest
High-tech
Hook and
Loop
fastening
system

**Full
Warranty**

"Monolith"

mojogear.com 509.455.MOJO
Box 19194 Spokane, WA 99210

**Lighter,
less expensive,
hand crafted,
PTP wiring,
better tone,
what else do
you want**

**WORKING DOG
by Alessandro**

Low-Cost, Lightweight, Hand-Built Amps
from just \$899 - \$1400

215 355 6424

www.alessandro-products.com

The lowest prices!

www.proaudiomusic.com

"complete music store on line!"

amplifiers - band instruments - books
cables - dj equipment - drums
drum machines - educational items
effect units - guitars - headphones
instruments - keyboards - lighting
microphones - mixers - monitors
multi track recorders - pa systems
percussion - processors
recording equipment - software
sound cards - sound equipment -
sound modules - videos
and so much more...

**Pro Audio
Music.com**

www.proaudiomusic.com

1-800-225-1403

**Playing Slide Guitar
Is No Mystery**

KickAss

Brass

660

Solid Bell Brass
Guitar Slides

Real Solid Bell Brass
Tapered Shape
Micron Textured
Maximum Sustain
Maximum Playability

**You Just Gotta Have
The Best Slide**

Available in
Better Stores Nationwide.
Call For The Dealer Nearest You

888-888-9624



REDWOOD

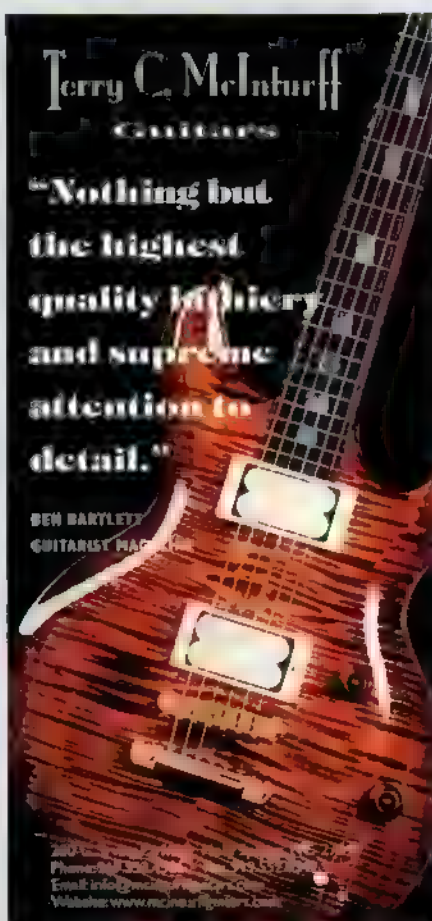
MUSIC SHOP

www.redwoodmusic.com

Terry C. McInturff
Guitars

"Nothing but
the highest
quality luthiery
and supreme
attention to
detail."

BEN BARTLEY
GUITARIST MAG



**LOW
Prices
Huge
Inventory**



Visit www.LandMmusic.com
for a **FREE CATALOG**

**LM
MUSIC**

1-800 876-8638

8-SOUND-8

6225 AIRPARK DRIVE
CHATTANOOGA, TN 37421

Bench Tests

Loud and Proud

Engl Powerball and Laney TT50H

By Darrin Fox

Few things make a guitarist say "yum" quicker than the sound of a wound-up half-stack.

The Engl and Laney amps reviewed here both pass the first test of any half-stack—they're *extremely* loud. They also sport oodles of controls and enough tone-tweaking options to either delight you or make your head spin. We put these brutes to the test using a Gibson SG and Les Paul and a Fender Strat and Telecaster.

Engl Powerball

Engl has been crafting high-end guitar amplifiers in Bavaria, Germany, since the early '80s. The company made its mark in 1984 with the Digitalamp—the world's first programmable tube amp—and its roster of users quickly grew to include George Lynch, Buck Dharma, Warren Haynes, and Ritchie Blackmore (who has his own signature model). Engl's newest tone machine, the Powerball (\$2,199 head; 412 Vintage cabinet \$899) is a 100-watt fire-breather that looks street-rod tough with its heavy-steel grilles and abundance of chrome. The

bitchin' visuals are enhanced by four LEDs that light up behind the power tubes to cast a sexy, red glow inside the cabinet.

Features. The Powerball offers two channels with a footswitchable secondary mode for each. Channel one shares its gain, middle, and bass controls with a Crunch mode, but there are dedicated treble and volume knobs for each section. A pair of switches (bright and bottom) add high-end sheen or low-end thump to the clean and crunch tones.

High gain is the order of the day for channel two and its Hi Lead mode, which sport independent volume knobs and bottom switches, but share a common set of gain, treble, bass, and midrange controls. You also get two flavors of midrange—open and focused—and you can choose which one you want via footswitch or front-panel switch. (The focused setting boosts the frequencies between 300Hz and 500Hz.) The only confusing part is that the open/focused function appears to pertain solely to channel two, but it's actually a *global* control that impacts channel one, as well. Other global controls in-

Snapshot

Representing the loud crowd, the Engl Powerball (\$3,098 retail/\$2,354 street as tested with head and cabinet) and Laney TT50H (\$2,246 retail/\$1,800 street as tested with head and cabinet) are burly half-stacks that offer tons of tonal versatility, smart features, and bullet-proof construction.

clude presence, Depth Punch, and two footswitchable master volumes that let you preset volume boosts for solos. The Powerball also features an output-tube monitoring system that visually alerts you when a tube fails, and then removes that tube from the circuit to ensure the amp continues to operate.

Within the heavy steel chassis is a large PC board that holds

most of the amp's circuitry, including the sockets for the output bottles and the four 12AX7 pre-amp tubes. Most of the pots, jacks, and switches are located on five smaller boards, and the small amount of free wiring is carefully bundled and routed.

Powerballin'. Revving up channel one with a Strat produced a breathy and complex clean tone. Harmonics and funky

Kissing Cousins

Peavey Triple XXX

Head: \$1,199 retail/\$959 street

Triple XXX 412 slant cabinet: \$699 retail/\$539 street

Soldano Decatone

Head: \$2,879 retail/\$2,469 street

Soldano 4x12 cabinet: \$1,009 retail/\$869 street

VHT G-100 Pitbull Ultra Lead

Head: \$3,495 retail/\$2,799 street

412S Fat Bottom cabinet: \$999 retail/\$739 street

The Ratings Game	Tone	Workmanship	Features	Value	Notes
Engl Powerball	★★★★	★★★★	★★★★	★★★★	★★★
Laney TT50H	★★★★	★★★★	★★★★	★★★★	★★★★

The Rate-O-Meter:



5.0/10





Engl Powerball

- Two channels with secondary modes
- Noise gate
- Output tube LED monitors
- Four 6L6 output tubes
- 100 watts
- 412 Vintage cabinet
- Celestion Vintage 30 speakers

Laney TT50H

- Three independent channels
- MIDI capability (channel switching, reverb on/off, external effects activation)
- Boost and Xpand controls
- Spring reverb
- Two EL34 output tubes
- 50 watts
- Five-button footswitch included
- Celestion Vintage 30 speakers



Bench Tests

Engl Powerball

Loud and Proud

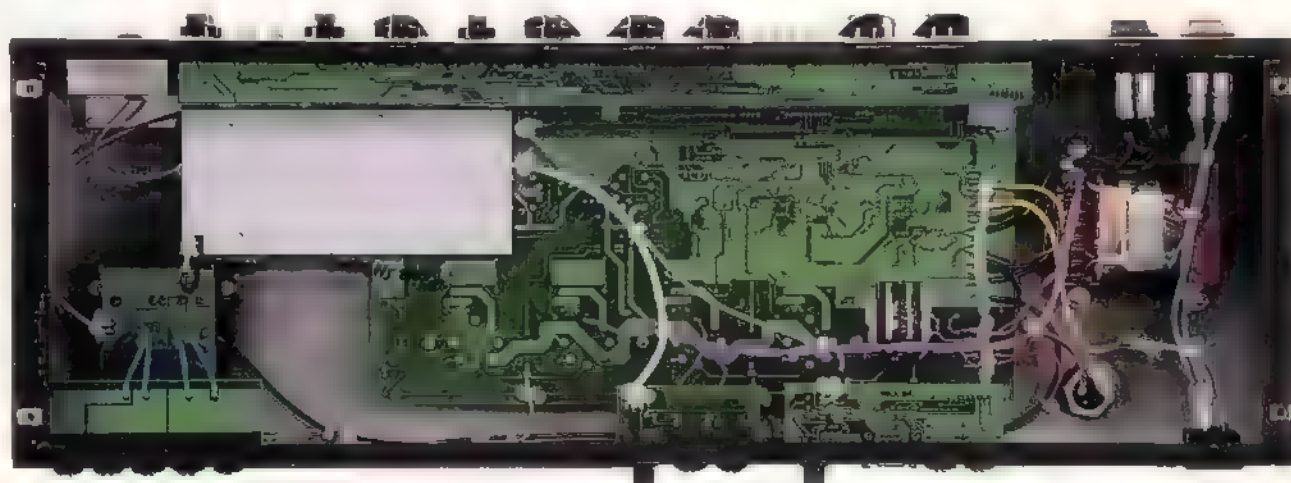
chordal skanks popped out of the speakers in vivid dimension, and though the bright switch is nicely voiced, I never needed it—even with humbuckers. In fact, only minimal EQ tweaking was required to get righteous sounds from any guitar.

Activating the Crunch mode conjures loads of grind—certainly enough to solo with—and the separate treble controls make it easy to tailor the clean and distorted sounds. The Powerball's midrange-rich tones never grate on the ears—even at high volumes—and the dynamic response is superb. The grind cleans up very nicely when you lighten your playing touch or turn down your guitar volume.

Channel two is where things get crazy. With the gain set only halfway up, notes sustain for days—even at *whisper* volumes. Fans of rich, milkshake-thick distortion will revel in the Powerball's throaty mids and organic, vocal-like tones. And if you need more mayhem, the Hi Lead mode heaps on additional gain to make the Powerball one of the kings of over-the-top distortion. Such massive gain makes it easy to understand why the Powerball has



The Z-5 floorboard is a \$235 option that features all-metal construction and a detachable cable.



The majority of the Powerball's circuit components—including the tube sockets—are located on the five PC boards.

A Winning Combo

Doug Yeomans - 2001 North American Rock Guitar Competition winner*

TRAYNOR CustomValve 40 AMP - Guitar Player Editor's Pick Award winner**

Doug Yeomans is one of the hardest working guitarists on the Western New York/Southern Ontario music scene. From Nashville to Broadway his vast arsenal of styles and techniques makes him one of the most versatile players around. His talent was rewarded when he took first place in the North American Rock Guitar Competition in Buffalo, NY. Referring to his Traynor CustomValve 40, Doug says, "I love this amp. It brings out the sound I need - whether it's for blues, rock, jazz or country". Plus it's loaded with useful features:



FEATURES

- 3 footswitchable tones (clean, crunch and overdrive)
- Separate tone controls on both channels
- Autobalancing Bias to match and optimize tube performance
- Celestion Speakers
- Accutronics reverb

NEW 80 Watt MODELS

Traynor CustomValve 80 (2x12") and 80Q (4x10") offer up even more power, sounds and features:

- "Scoop" for heavier, crunchier leads
- "Expander" on clean channel for acoustic rhythm tone
- Parallel Effects loop w/trim pots
- DynaSound™ speaker simulation on direct out

Go to www.guitarcompetition.com or www.yorkville.com to hear Doug play through his Traynor CustomValve amp and to enter the North American Rock Guitar Competition.

* Buffalo-Niagara Guitar Festival Sponsored by PBS/WNEB and awarded 2001 PBS Development Award, Special Programming Award



** read this and other reviews at www.yorkville.com

United States
Yorkville Sound Inc.
4825 Witmer Industrial Estate
Niagara Falls, NY 14305
Phone: 716.297.2920
Fax: 716.297.3689

Canada
Yorkville Sound
550 Granite Court
Pickering, Ontario L1W 3Y6
Phone: 905.837.8481
Fax: 905.839.5776



Real Gear. Real People.

W W W . y o r k v i l l e . c o m

Bench Tests

Laney TT50H

Loud and Proud

a built-in noise gate. Unfortunately, the gate doesn't close smoothly, and it's ineffective at high gain and volume levels.

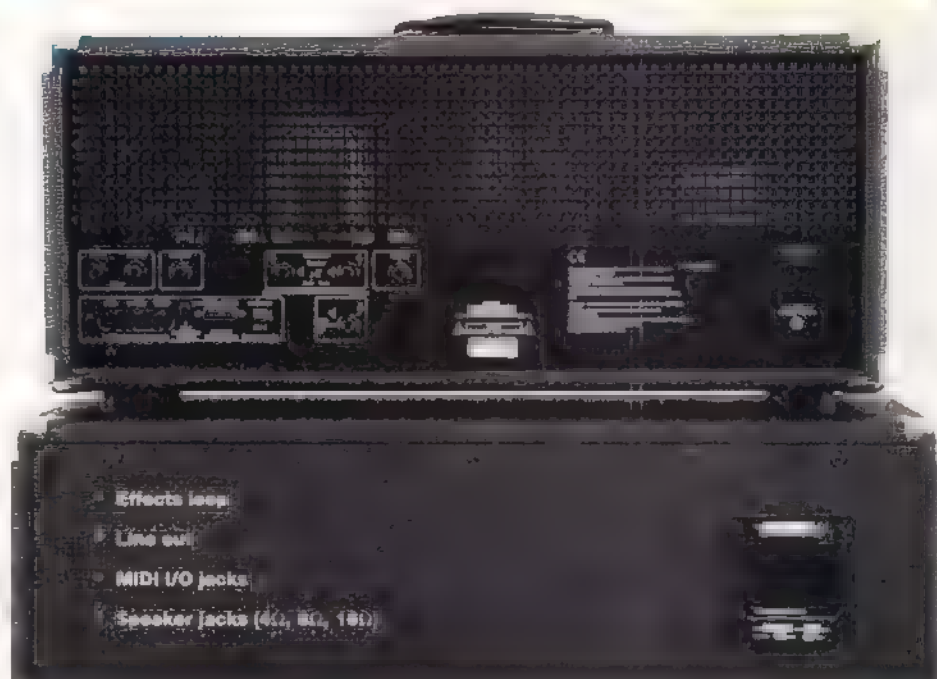
The Powerball's ability to go from a beautiful clean tone to insanely gained-out distortion puts it in an elite group with the likes of Diezel and Bogner. Anyone looking to inhabit the *extreme* ends of the tonal spectrum should take a shot with this sonic cannon.

Laney TT50H

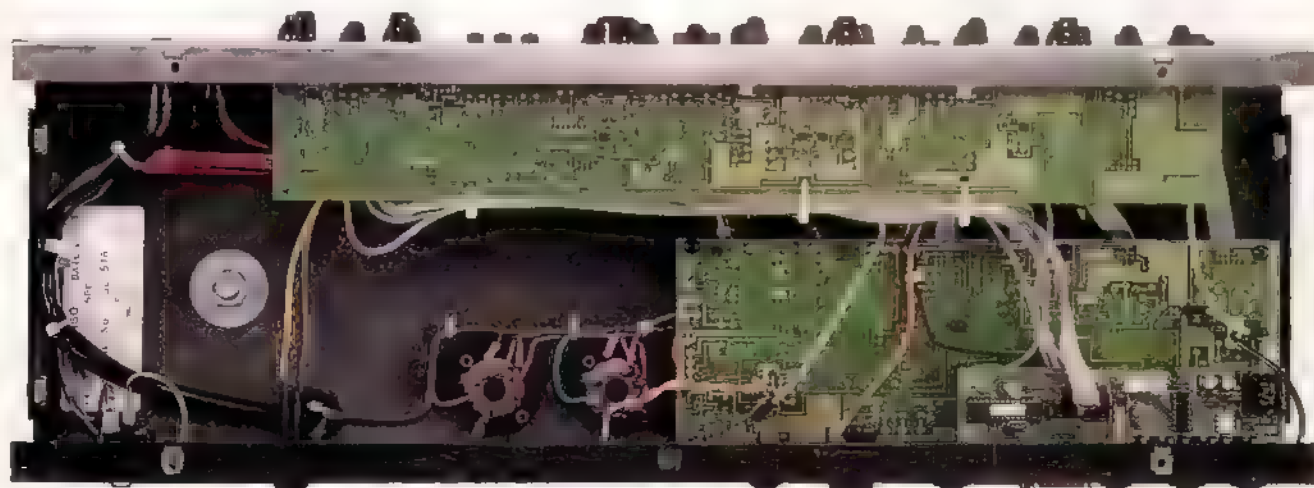
In his *The Tube Amp Book*, Groove Tubes founder Aspen Pittman states that Lyndon Laney was one of the first amp makers to realize guitarists were attracted to the sound an amp makes when it clips. Laney reportedly trademarked the term "klip" in England, and called the gain control on his early amps the Klip knob. Talk about being in tune with your target market!

More than 30-years and thousands of amps later, Laney has introduced the classy-looking 50-watt TT50H (\$1,299 head; TT412H cabinet \$949), which flaunts a hip, neo-vintage vibe with its shiny chrome faceplate and salt-and-pepper, basket-weave grille cloth.

Laney Layout. The TT50H



The rugged, all-metal FS6 footswitch is included with the TT50H.



Though most of the TT50H's components reside on three PC boards, the sockets for the two EL34s are bolted directly to the chassis.

YOUR AUDIO SKETCHBOOK.



[actual size]

**Inspiration, like lightning, almost never strikes twice.
You've got to be ready to get your ideas down when they hit.**

KORG's new PXR4 Digital Recorder delivers serious studio power in an incredibly light, compact package. The PXR4 performs high-quality digital recording/playback; edits with time compression and expansion, has 4 tracks and 8 virtual tracks (for 32 possible takes); packs a pro-quality built-in mic; boasts 77 digital modeling effects, and records directly to SmartMedia™ cards with the high-quality sharability of MPEG. The PXR4 is your audio sketchbook, ready to record, mix and edit...whenever and wherever inspiration strikes.

©2002 Korg USA. For the dealer nearest you: (800)335-0880.
For more info via fax: (631)393-8530, Doc83306, www.korg.com

PXR4 KORG

Bench Tests

Loud and Proud

offers three independent channels and a master section. Channel one features volume, treble, mids, bass, reverb, and a bright switch, and channels two and three feature identical controls with the addition of a Modern switch on channel two and Boost and Xpand functions on channel three. Global controls include presence, FX mix, reverb, dual master volumes, mute (for silent recording when the speaker-simulated output is active), and a damping switch that affects the amp's ability to control the cone motion of the speakers to deliver a more defined low-end response.

The TT50H's folded-steel chassis houses three circuit boards. The sockets for the six 12AX7 preamp tubes are board mounted, and the two EL34 sockets are bolted to the chassis. A

full-size Accutronics reverb tank is mounted behind the cabinet's face plate. A five-button footswitch is included.

Tones. Channel one's clean tones are very crystalline, and the tones remained full and balanced whether I plugged in a Tele or a Les Paul. I would have traded some top-end sheen for more upper-mid complexity, but the dynamic sensitivity of this channel makes it ideal for clean rhythm playing or bluesy leads.

Channel two underscores the TT50H's British heritage with bright, snarling tones that are rife with midrange fang—the sound that put the U.K. on the hard-rock map. There's enough gain on tap for soloing, but I got the best tones by running the gain lower and getting any extra grind I needed by cranking the master volume. This channel also responded well to my playing dy-

Contact Info

Engl. dist. by JI Concept US Inc., Gedempte Zalmhaven 745 NL-3011 BT Rotterdam Europort; 011 31 10 404 9601; engl-amps.com.
Laney USA, Box 2632, Charleston, SC 29465; (888) 863-0763; laneyusa.com.

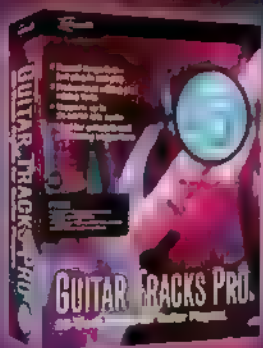
namics. Activating the Modern switch compresses the signal slightly, giving you a tad more saturation and volume.

Channel three offers the same basic character as channel two, but its Boost and Xpand controls provide additional tonal shaping. Engaging the Boost (which is *not* footswitchable) yields a mild volume bump, and the Xpand function allows notes to blossom more freely—which reverses the inherent compression of a cranked tube amp, and allows for slightly more focused tones in high-volume, low-gain settings. These two functions are fairly subtle, but I

found it refreshing to hit a button and *not* hear the whole character of the amplifier change. On all three channels, the rich-sounding reverb adds abundant depth and color to the amp's solid sounds.

Hey Laney! High gain settings on channels two and three tended to smear notes together with a loss of note definition and low-end tightness, but I liked it! Any player who treasures organic, and, at times, *rude* tones over the pristine shades of grind that many modern amps dish out will get a smile on their face when they discover what the TT50H has to offer.

Take Your Project to a Pro.



MSRP \$139 U.S.

Cakewalk Guitar Tracks Pro™ puts a 32-track digital studio right in your PC. All the pro-level tools you need to record, edit and mix your music. All in one simple, affordable software package. Just plug-in, and hit Record. Supports standard 16-bit and 24-bit/96 kHz audio cards.



Guitar Tracks Pro is available at music stores everywhere. Look for it in finer guitar departments as well as keyboard and software departments. For more information visit www.cakewalk.com or call 1.888.CAKEWALK (617.423.9004 outside the U.S.).

cakewalk

Show Us Your Fly!*

Introducing the New Parker NiteFly Series

High performance, incredible sound range, unmatched playability and now—affordability.

The new Parker NiteFly is handcrafted in the USA and loaded with all the top-line features guitarists expect with a Parker: Solid wood body and neck, Sperzel® tuners, stainless steel frets, DiMarzio® pickups and a Fishman® active piezo system to name just a few.

All at a price far less than you'd expect for a Parker.

See your local Parker Dealer for more details or visit us online at www.parkerguitars.com.

For a limited time, we'll send you \$50 when you purchase a new NiteFly. See rebate offer below for details.

*Send us a picture of you and your new Parker Guitar and we'll post it on our website, www.parkerguitars.com.

Parker
GUITARS

\$50 Mail-In Rebate Offer!

\$50 Rebate offered exclusively to consumers purchasing new NiteFly-M, NiteFly-SA & NiteFly-P models purchased at an Authorized Parker Dealer between 10/15/02 and 12/31/02. This offer is only available via mail directly through Parker Guitars and is not payable at the retail store. You must send this completed, original form, along with your original dated receipt from an Authorized Parker dealer to the address below. Rebate request must be postmarked no later than 1/15/03. Send to:

Parker Guitars Rebate
P.O. Box 388
Wilmington, MA 01887

Parker
GUITARS

Allow 4 - 6 weeks for delivery of rebate check. Keep photocopy of form and send a copy of receipt for your records. Limit one rebate per household or address. Offer valid in the US only.

Offer valid 10/15/02 through 12/31/02.

Visit your area Parker Dealer for more details or visit us online at www.parkerguitars.com

Name _____	
Address (no P.O. boxes) _____	
City, State, Zip _____	
Age _____	Phone (required) _____
Circle One: NiteFly-M NiteFly-SA NiteFly-P	
Serial Number _____	Date purchased _____
Month of Sale _____	City, State _____

Bench Tests

City Slicker

D'Angelico NYSD-9

By Barry Cleveland

Among jazz guitarists, the name D'Angelico is often uttered in hushed tones. It evokes images of divine hollowbodies handcrafted in small shops by Old World luthiers of a bygone era. Between 1932 and 1964, D'Angelico produced just 1,164 guitars—each one a unique work of art. Given that original D'Angelicos typically command tens of thousands of dollars in today's market, most guitarists can only dream of owning one.

Since the company's return in 1988, however, D'Angelico guitars have been under license from Vestax, and the "Old World" craftsmen are now modern Japanese luthiers. Over the years, the company has expanded its original line of four hollowbodies, and the NYSD-9 represents D'Angelico's first foray into solidbody territory. Retaining many of D'Angelico's traditional aesthetic amenities—such as stunning inlay work, Art Deco design flourishes, gold hardware, and an oversized headstock crowned with an ornamental

cupola—the NYSD-9 is an attempt to create a solidbody version of D'Angelico's classic archtops, much like when Gibson introduced the L-5S (essentially a solid-bodied L-5). More versatile than the jazz guitars from which it evolved, the NYSD-9 is clearly intended to play to a wider audience than its fat-backed forebears.

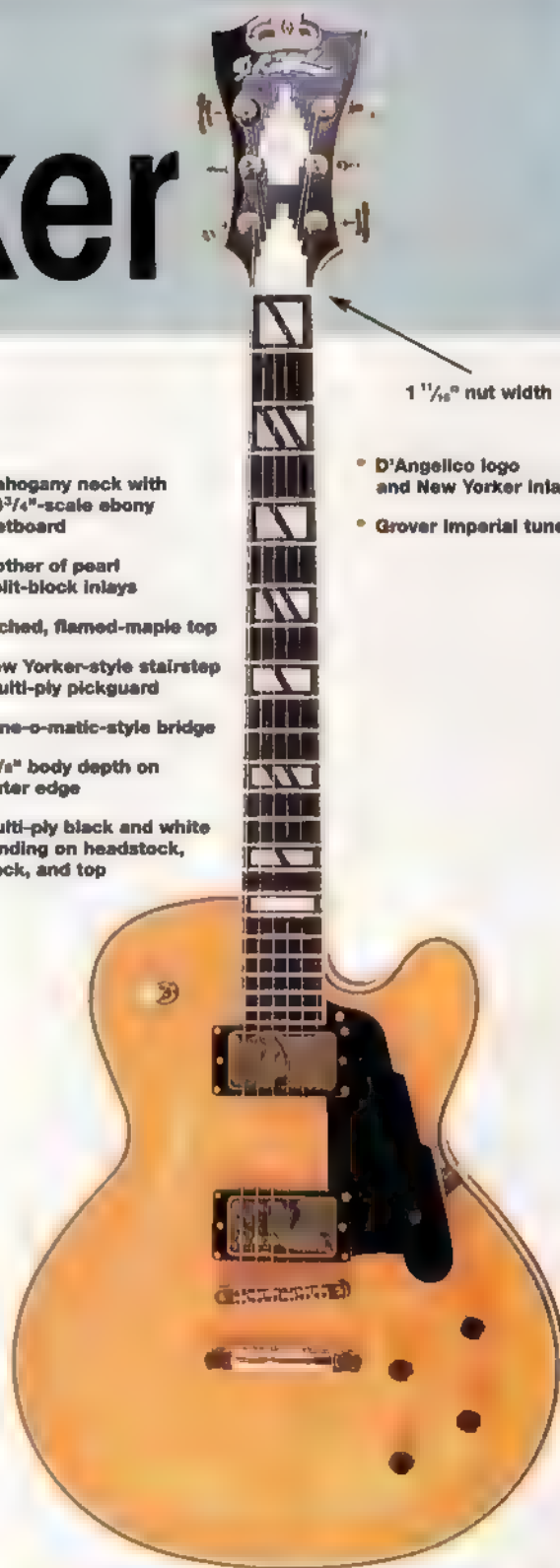
Class Act

Everything about the NYSD-9 conveys understated elegance—starting with its custom brown leather hardshell case. The guitar's sleek single-cutaway 14" body is constructed of mahogany, with an impressively matched two-piece flamed maple top, and both the back and top are gently arched. The 22-fret mahogany neck is set into the body at the 16th fret, and the disproportionately large headstock is fitted with fancy Grover Imperial tuners and a pearloid trussrod cover. The NYSD-9 is available in natural, amber, red, walnut, and translucent blackburst or blueburst—all sporting

- Mahogany neck with 24 $\frac{3}{4}$ "-scale ebony fretboard
- Mother of pearl split-block inlays
- Arched, flamed-maple top
- New Yorker-style staircase multi-ply pickguard
- Tune-o-matic-style bridge
- 1 $\frac{3}{8}$ " body depth on outer edge
- Multi-ply black and white binding on headstock, neck, and top

- D'Angelico logo and New Yorker inlays
- Grover Imperial tuners

1 $\frac{1}{8}$ " nut width



Snapshot

The D'Angelico NYSD-9 (\$4,200 retail/\$3,200 street) is an elegant and exquisitely-crafted

everyone from jazz cats to rock hounds

The Ratings Game

D'Angelico NYSD-9

★★★★★

Playability

★★★★★

Workmanship

★★★★★

Hardware

★★★★★

Other

★★★★★

Value

★★★★

The Rate-O-Meter:



Excellent

★★★★★

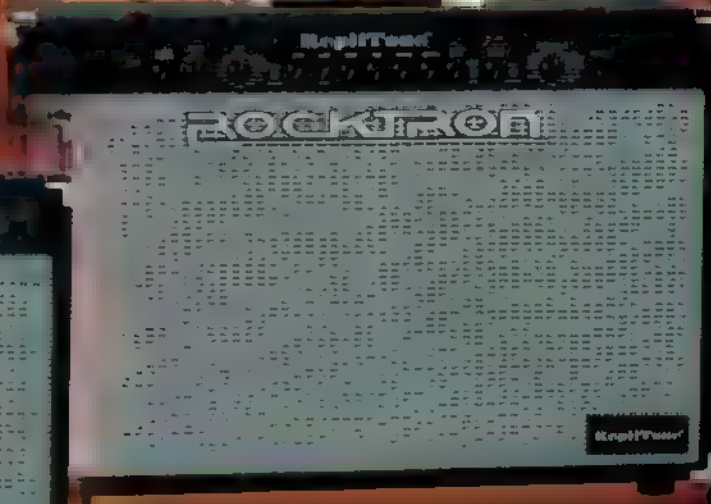
To clone or not to clone

and amplifier's time to go PRO WITH ROCKTRON'S REPLITONE!



dozens of effect configurations including delays, choruses, flange, phaser, compressor, wah, tremolo, octave, rotary speaker, and reverb. Direct in stereo with ROCKTRON'S AWESOME SPEAKER SIMULATION.

the
ors'
role
amp
With
your
the



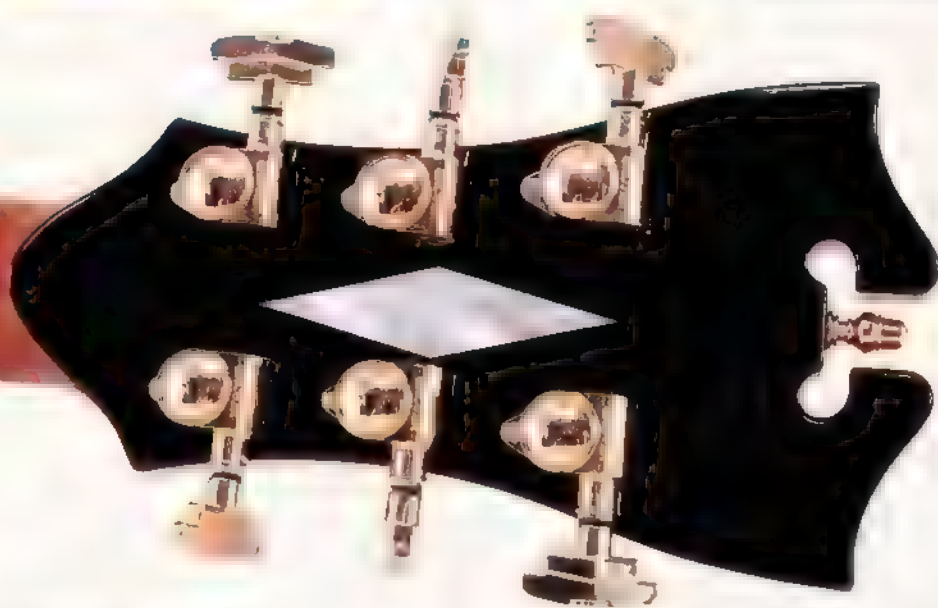
ROCKTRON

2813 Wilbur Ave., Battle Creek, MI 49815 Phone 616.968.3351 Fax 616.968.6913

Motorola® is a registered trademark of Motorola, Inc.



Bench Tests



City Slicker

a glossy polyurethane finish—the top, neck, and headstock

are meticulously bound.

The NYSD-9 sports numerous cool cosmetic accoutrements, the most prominent being sev-

eral large mother of pearl inlays. There's even a diamond-shaped inlay on the rear of the headstock. Other nice touches in-

clude Tele-style gold knobs with marbled caps, mahogany cover plates, a rosewood overlay on the rear of the headstock, and a shaped (not cast) aluminum stop-bar tailpiece.

The workmanship is generally superb—the binding and inlay work are particularly impressive—though there are what appear to be slight filing irregularities on the neck binding and one side of the pickguard.

Though similar to a Les Paul in many respects, the NYSD-9's thinner body is lighter than a Paul's, making it a good choice for someone who wants a similar look and feel without the shoulder strain. Despite its honkin' headstock, the guitar is very well-balanced and quite comfortable on the strap, though personally I would prefer to have the strap button located on the upper bout rather than the

800.214.9222

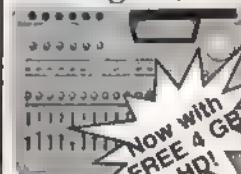
www.SHREVEAUDIO.com

Hottest Deals, Guaranteed!!!

Trade in your old gear!!!

1300 Marshall St. Shreveport, LA 71101

AKAI DPS 12 v2
Starting at \$499

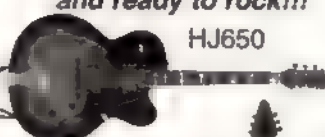


Now with
FREE 4 GB
HD!

Call us at
1-800-214-9222
for all of your vintage
guitar and amp needs!

samick

Big Body Jazz guitars in stock
and ready to rock!!!



HJ650

Gibson
USA



We now have all Gibson and Epiphone Models

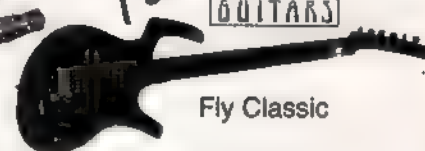
All Gothic
In stock

Danelectro

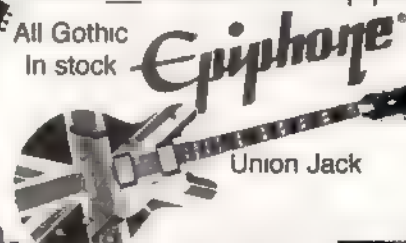


59-DC

Parker
GUITARS



Fly Classic



Union Jack

Click on over to
our website to see
our current stock
of Vintage Guitars
and Bases!!!

Blue Devil
GX 112!

A compact
power station
with a devil may
care attitude!



Call for best
price!

BOSS

IS-5 JamStation
Practice, write, or jam
with this simple,
super-cool unit!



Boss pedals
at the
LOWEST
PRICES!



Roland

GT-6

The ultimate multiple effects unit!



Fender
CELESTION



ULTIMATE

CROWN

KORG

PreSonus

MARCKIE



Prices reflect a 2% cash discount and are subject to change without notice. Returns are subject to a 15% restocking fee. Not responsible for typographical errors.

Visa, MasterCard, AmEx, Discover accepted

SANTANA™

SE

The revised Santana SE

Now featuring sparkling white
pearloid inlays, 3-layer pickguard,
arm carve for extra comfort,
bound fingerboard and headstock
and hot new pickups.

Available in six great colors



PRS PAUL
REED
SMITH
GUITARS

380 Log Canoe Circle, Stevensville, MD 21666
www.prsguitars.com

Bench Tests

City Slicker

back of the guitar (a carry-over from traditional archtop design).

The NYSD-9's electronics are all top-notch, and the wiring is neat and tidy. Both of the custom-wound humbuckers produce tons of clean level, and provide more than enough output to overdrive an amp. They're also hot enough to get the best performance out of a string of stomptboxes. The volume and tone pots are sturdily mounted and work smoothly over their entire ranges.

Solid Sounds

I auditioned the NYSD-9 through a variety of amplifiers, and the guitar performed well through every rig, consistently delivering a focused bottom balanced with clear highs. Individual notes within tightly-voiced

chords rang forth with exceptional clarity, even when the amps were set to "11"

Through a '68 Twin loaded with JBLs, using the rear pickup with the tone control rolled back halfway, the NYSD-9 produced fat, round jazz tones reminiscent of semi-hollow and even hollow-body Gibsons. A Vox AC30 and Matchless Chieftain brought out the guitar's brighter side, and though still a far cry from Stratsville, there were healthy amounts of chime and jangle. And, considering how unrelated the D'Angelico is to, say, a Gretsch 6120 or a Tele, I was even able to get some surprisingly twangy rockabilly and country tones using the Twin's brighter settings.

On the dirtier side of the tracks, the NYSD-9 sounded full and throaty playing the blues. With the Twin and the Chieftain cranked

Kissing Cousins

Gibson Les Paul Custom: \$5,062 retail/\$3,010 street (reviewed July, '02)

Hamer Monaco Superpro: \$2,899 retail/\$2,175 street

PRS Santana III: \$3,532 retail/\$2,650 street

Contact Info

D'Angelico Guitars, Box 627, Westfield, NJ 07090; (732) 380-0995; dangelicoguitars.com.

up, nailing stinging ES-335-like tones was a breeze, and through a wide open Marshall driving a 4x12, the NYSD-9 sang with smooth Bluesbreaker-approved sustain. Venturing even further from traditional D'Angelico territory, the NYSD-9 rocked hard when played through a Bad Cat Hot Cat combo with lots of overdrive dialed in, and it sizzled with rich overtones and tight low-end when wailing through the high-gain channel of an Engl Powerball half-stack. This is definitely not

your daddy's D'Angelico!

Angel Flight

The NYSD-9 falls somewhere between jazz and rock style sensibilities, and while there are certainly costlier 6-strings, the NYSD-9's investment-grade price tag may be prohibitive for some. That said, it is a truly remarkable instrument, and any serious player on the lookout for an original guitar that is overflowing with personality and class should put the NYSD-9 through its paces. **A**

Godin
New Guitar
Concepts

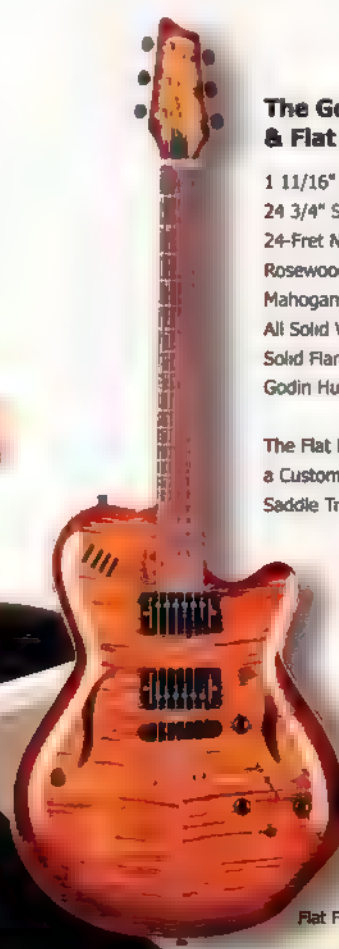
Godin Guitars are crafted in Canada and assembled by hand in New Hampshire.

www.godinguitars.com

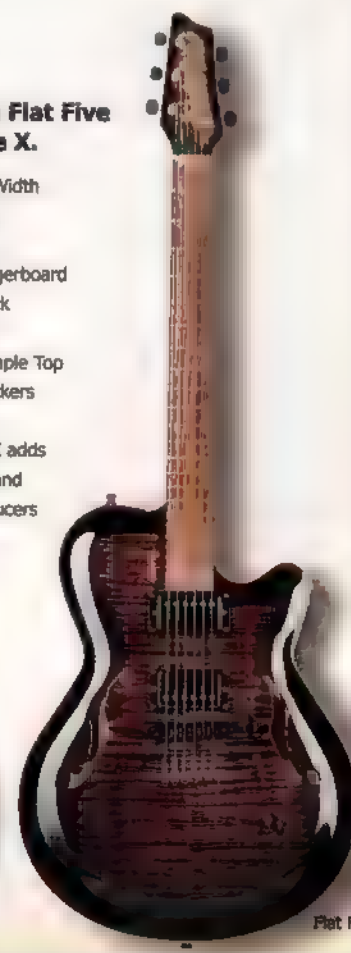
The Godin Flat Five & Flat Five X.

1 11/16" Nut Width
24 3/4" Scale
24-Fret Neck
Rosewood Fingerboard
Mahogany Neck
All Solid Wood
Solid Flame Maple Top
Godin Humbuckers

The Flat Five X adds
a Custom EQ and
Saddle Transducers



Flat Five X




Flat Five

Echo & Twang

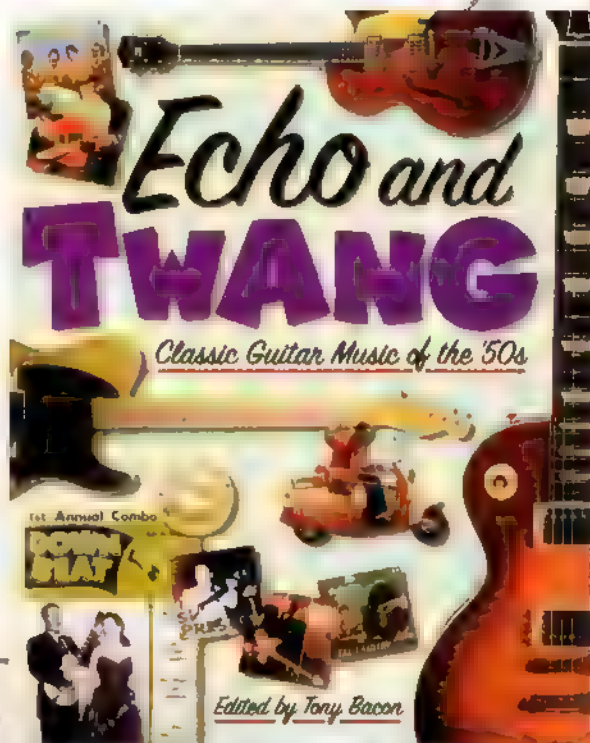
classic guitar music of the '50s

Plug into the decade in popular music and pop culture that couldn't have happened without the electric guitar. Year by year, you'll discover the guitars, players, and developments of the 1950s that impacted jazz, blues, and country—and gave birth to a thing called rock 'n' roll. Studded with plenty of color photos, ***Echo and Twang*** tells you the stories behind such timeless partners as:

- Chuck Berry "duck-walking" his gleaming Gibson ES-350T
- Barney Kessel and his Kay Kessel Jazz Special
- Bo Diddley and his rectangular Gretsch "Big B"
- Buddy Holly and his sleek Fender Stratocaster
- And dozens more

 Plus, you'll see what happened in the world each year, classic guitar ads and catalogs, movie posters, and other rare memorabilia of the fabulous '50s.

Available at book and music stores everywhere. Or call toll free
(866) 222-5232.



(formerly Miller Freeman Books)

Backbeat Books

6600 Silacci Way • Gilroy, CA 95020 USA

phone toll free: (866) 222-5232 or (408) 848-8294

fax: (408) 848-5784 • e-mail: backbeat@rushorder.com

web: www.backbeatbooks.com

Softcover, 88 pages, 200 color photos,
ISBN 0-87930-642-4, \$19.95

Distributed to music stores by Hal Leonard Corp.;
to bookstores by Publishers Group West.

GP0108

POWER

Photography by Andrew MacNaughtan



Hear the zenTera and
Alex Lifeson's
tour-de-force guitarwork
on Rush's new album
Vapor Trails.
See and hear the
new zenTera half-stack
on the current
Rush World Tour.

RUSH

zenTera

hughes-and-kettner
.com/
zentera

Hughes & Kettner®
TECHNOLOGY OF TONE

Digital Discoveries

Ableton Live, Antares kantos, and Native Instruments Reaktor

By Joe Gore

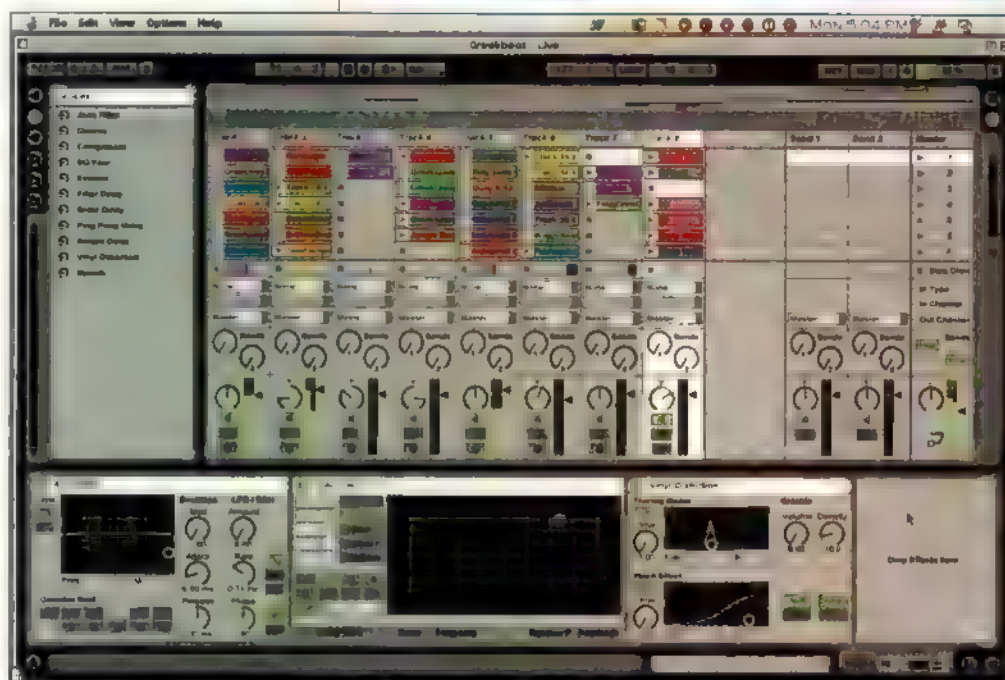
Anyone whose music-making includes both strings and software has probably already tapped into the wealth of programs and plug-ins offering digital replicas of vintage hardware. But what about software applications that have no hardware precedents or parallels? Three recent programs—Live, kantos, and Reaktor—all perform audio acrobatics that are beyond the capabilities of hardware signal processors and synthesizers. While none of these programs were conceived strictly for guitarists, each offers many exciting new tones and textures for 6-string adventurers.

Ableton Live

Live (version 1.51, \$299) is a loop-based composing, mixing, sequencing, and signal-processing environment that follows in the footsteps of Sonic Foundry's Acid—a popular PC program that allows you to create mixes by dragging audio clips onto a score-type

Snapshot

Three cutting-edge sound-design programs—Ableton Live (\$299 retail/\$249 street), Antares kantos (\$299 retail/\$250 street), and Native Instruments Reaktor (\$499 retail/\$439 street)—boldly go where no tube or transistor has gone before. Native Instruments' Reaktor receives an Editors' Pick Award.



Live's session window is where you compile and mix audio files. Plug-in effects can be added by dragging them from the browser at right to the strip at the bottom of the interface.


The Ratings Game

	Sounds	Programmability	Innovation	Ease of use	Value
Ableton Live 1.5	★★★★★	★★★★	★★★★★	★★★★★	★★★★★
Antares kantos 1.0	★★★★	★★★★	★★★★★	★★★★	★★★★★
Native Instruments Reaktor 3.07	★★★★★	★★★★★	★★★★★	★★★	★★★★★

The Rate-O-Meter:

The
SHUBB
deluxe

Everything the original
shubb capo has to offer



FROM \$24.95

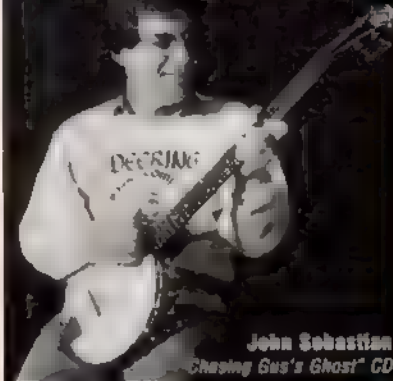
Ask at your favorite music store
or contact:

Shubb Capos • 707-876-3001

info@shubb.com
www.shubb.com

DEERING
The Great American Banjo

6-String banjo played like a guitar.




John Sebastian
Chasing Gus's Ghost CD

If you appreciate owning
the finest banjo money can buy,
a Deering banjo is your best choice.

DEERING
banjo company

DEERING
Quality Banjos
Dept. 7, 3733 Kenora Dr.,
Spring Valley, CA 91977
Free Catalog
Call (800) 845-7791
Deering, America's Favorite Banjo
www.deeringbanjos.com

Build the Guitar
of Your Dreams...



TONERWOODS

PROFESSIONAL
TOOLS & SUPPLIES

SOLID BODY WOODS
HANDMADE ELECTRONICS

BOOKS & VIDEOS

EXPERIENCED STAFF

Luthiers Mercantile International, Inc.
~Complete Supplies for the Stringed Instrument Maker~

CALL FOR A FREE CATALOG

1-800-477-4437

lmi@lmi.com

Mid-sized jumbo with Engelmann spruce top by Rick Turner

MUSETTE
The Perfect Pickin' Pouch
For the perfect angle

STAND AND DELIVER
IN THE BEST OF FORM


MUSETTE
gives you the
ability to
optimally
angle your
acoustic
guitar for
maximum
comfort and
dexterity when
playing or perform-
ing standing up.

Patent Pending
Made in America

www.pickinpouch.com

Email:
info@pickinpouch.com

1.877.PickinP



Bench Tests

Digital Discoveries

arranger window. Live supports both Mac and PC platforms, and adds a number of new wrinkles that make the program especially relevant for guitarists. This stand-alone application can be routed through ASIO, DirectX, and Sound Manager outputs, or to the inputs of ReWire-compatible sequencers such as Logic, Cubase, Sonar, and Digital Performer.

Live permits you to record fresh tracks into the program, as opposed to working with pre-prepared loops. You might, for example, create a basic groove by dragging loops into the arrange windows and then overdub guitar tracks through your sound card or audio interface. After that, you can process the tracks via Live's built-in effects, or manipulate the rhythm, pitch, and timbre via a simple-yet-powerful waveform editor. You can even perform complex edits, or change a track's tempo while the program plays.

Live derives its name from the fact that it was designed for realtime DJ-ing and mixing. Everything about the program facilitates fast, intuitive operation. The interface is simple, and you can automate any control in the program's dual arranger and mixer windows with a couple of mouse clicks. An ingenious browser lets you import files from several locations at once without halting recording or playback. And Live's plug-in effects include not only such basics as delay, chorusing, compression, and reverb, but also a psycho-swirly filter delay, a futuristic grain delay, and a convincing vinyl simulator. You arrange effects in stompbox-like chains simply by dragging them from the browser.

Live supports VST, which means you can upgrade the system with most of the coolest plug-ins currently available, as well as download dozens of great free and shareware VST gadgets. (One great source for freebies is databaseaudio.co.uk.)

Like other programs that adjust loop lengths in real time, there's a pronounced "digitalness" to Live's sound. The time- and pitch-shifting aren't as smooth as, say, what you can attain from some non-realtime editors (one of the best being Serato's Pitch 'N Time plug-in for Pro Tools). It's an aspect of Live that I've come to appreciate, however, as that graininess often lends a hip, low-res funkiness to mixes.



The kantos interface may look like the set of *Aliens XII*, but it actually offers a highly intuitive, flow-chart-type layout.

Antares kantos

A one-of-a-kind software synthesizer plug-in, kantos (version 1.0, \$299) is controlled by the pitch, dynamic, and timbral info it extracts from incoming audio. Available in RTAS, MAS, and VST format, the program runs on all the Mac sequencer platforms, but is not yet available for PCs.

Unlike a guitar synth driven by a hexaphonic pickup, kantos is monophonic—which means the software engine can only produce one sound (or voice) at a time. Also, you generally need to feed kantos a clean, dry signal (reverb, distortion, and delay easily confuse the program), and, even then, you'll have to spend more time adjusting trigger/gate parameters than on a hex system. Furthermore, kantos is subject to all the latency issues encountered on most hard-disc recording systems. Depending on the synth sound used, the musical context, your computer's speed, and your tolerance for tracking with a slight delay, you may simply abandon the idea of recording while listening through kantos in favor of inserting it on already-recorded tracks.

On the plus side, kantos' synth engine is vastly hipper than the ones included in the hex-based packages. It's a simple-yet-versatile dual-oscillator system with a virile modulation matrix, a tap-tempo input, a full com-

plement of filters, and a solid mixer section. The oscillator sources include not only the standard waveforms, but also a library of wavetables, which you can supplement with your own 16-bit mono audio clips. Nice. And despite the interface's evil-alien look, the controls are arranged in a logical, flow-chart fashion. A number of controls are laid out as X/Y grids, which makes it possible to, say, set the filters' bandwidth and cutoff frequencies with a single mouse motion. It's a fun, intuitive way to work.

Equally significant is the fact that kantos, unlike hardware guitar synths, responds not only to pitch and dynamic info, but also to timbre. That means you can generate tones that sound not so much like a guitar driving a synth as a guitar *matting* with a synth. The results can be eerily futuristic and subtly organic. The "articulator" control at the center of the interface lets you dial in the exact amount of timbral coloration derived from the input signal, and an adjacent slider lets you inflict surreal tone warpage by shifting the formant frequencies of your guitar signal. Conversely, you can make kantos derive its pitch not from the input signal, but from a vocoder-style keyboard, or override the input envelope via an ADSR envelope generator.

If you want to trigger conventional synth sounds from the fretboard with minimal fuss (and don't mind installing a hex pickup on

AL DI MEOLA



On *Flesh On Flesh*, his first electric record in four years, Al Di Meola pushes the musical envelope to create a new and distinctively personal statement.

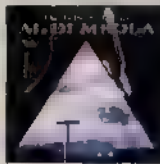


CD-83543

2002 *Flesh On Flesh* Fall Tour

9/24	One World Theatre	Austin, TX
9/26	WorkPlay Theatre	Birmingham, AL
9/28	Sheldon Concert Hall	St. Louis, MO
10/3	Community Concert Hall	Durango, CO
10/5	Rialto Theatre	Tucson, AZ
10/7&10	Carriage House Theatre	Saratoga, CA
10/12	Sunset Station Casino	Henderson, NV

Also available:



CD-83433



CD-83481

Available at

BORDERS

TELARC

Free Download: Download a full length, high quality MP3 track from this release at www.telarc.com

Digital Discoveries

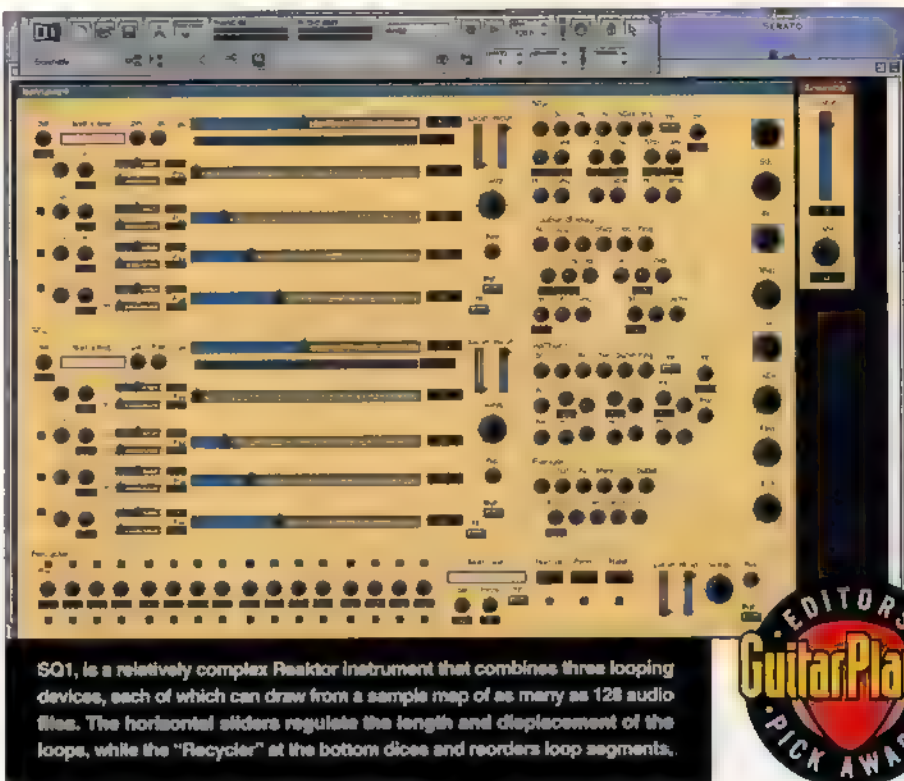
your guitar), a hardware synth is a better, if more expensive, way to go. But those who enjoy spelunking for new tonal thrills owe it to themselves to investigate this innovative program.

Native Instruments Reaktor

Reaktor (version 3.07, \$499) is an open-ended collection of synths, samplers, effectors, processors, groove boxes, and radical sound-deconstruction tools. It's also an environment that lets you blend and modify the virtual instruments, or even build new ones from scratch, component by component. Reaktor ships with dozens of hip prefab instruments, and you can download *hundreds* more from the NI website. There isn't room here to explore Reaktor in all its Mariana Trench depth, but having used this program obsessively for some time now, I can share a few observations.

Reaktor runs as an audio plug-in on all the leading Mac and PC sequencers. Inserting it onto a guitar track provides access to countless processing options, including many effects you won't find on any stompbox, such as granular synthesis, grain-cloud delay, sequencer-clocked file-chopping, offbeat distortion flavors (short-wave-radio simulation, for example), and countless other hues.

But I usually find myself using Reaktor as



a standalone application, because its stiff processing demands make for crash-prone operation even on such buff computers as my 500MHz Mac G4 laptop and 800MHz G4 tower.

Yet I have few complaints. I've gotten great results time and again by assembling song-starter textures and grooves by importing previously recorded tracks into Reaktor via its simple



**all you ever wanted
and more...
The Multitone**



All-tube, three channels and much more...

amps attitude

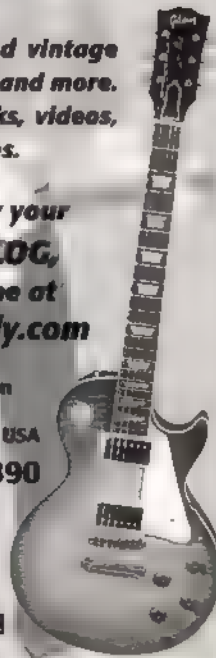
US distribution: Edco Electronics, Inc. phone 763 675 3888
Outside of the US: Koch Guitar Electronics phone +31 (0)30 483 4133
www.koch-amps.com

Elderly
INSTRUMENTS

New, used, and vintage
guitars, amps, and more.
Plus CD's, books, videos,
and accessories.

Call today for your
FREE CATALOG,
or order online at
www.elderly.com

1100 N. Washington
PO Box 14210-GP
Lansing, MI 48901 USA
(517) 372-7890
fax (517) 372-5155
www.elderly.com

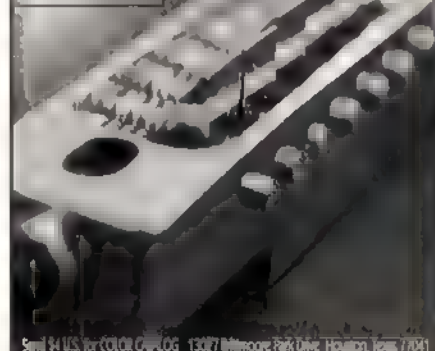


ALL PARTS

**GET IT
RIGHT**
right part
right fit
right price



**TITANIUM
SADDLES**



Send \$4 US for COLOR CATALOG 13087 Billmore Park Drive Houston, Texas 77041

Musician's Friend



Gibson Explorer Pro
517191, List \$1,999.00 **\$1299⁹⁹**

Apply Today!
Musician's Friend Platinum Member
Make Your Purchase
INTEREST FREE FOR 6 MONTHS!
(On Purchases Over \$499)
FOR 3 MONTHS!
(On Purchases Over \$199)



Ibanez Artcore AF75
519453, List \$399.99 **\$299⁹⁹**



Guitar Hero
482232, List \$229.99 **\$169⁹⁹**



SKB-710 Amp Case
544549, List \$399.95 **\$209⁹⁹**



Fender U.S. Special Series Highway 1
Stratocaster®
511010, List \$856.99 **\$599⁹⁹**



Crate GFX-212T Combo
487576, List \$659.99 **\$459⁹⁹**



FREE CATALOG!
ONE-YEAR SUBSCRIPTION!
800.545.8023
Call Click Win Up To \$1000 in FREE GEAR!
musiciansfriend.com!

4 EASY WAYS TO ORDER!

- 1 Call: 800.545.8023
- 2 Click: www.musiciansfriend.com
- 3 Fax: 541.776.1370
- 4 Write: P.O. Box 4520 Medford, OR 97501

45-DAY DOUBLE GUARANTEE!

- Best Price Guarantee
- Money-Back Satisfaction Guarantee

SPEEDY DELIVERY!

- Most orders are shipped on the same day!
- Most items delivered in just 2 or 3 business days.

Limited to stock on hand; prices subject to change; standard catalog shipping rates apply.
On orders received by 5pm Eastern Time, Monday through Friday.
Additional delivery charges for 2-day service.

I'd get your FREE Catalog subscription, I'll not this handy coupon and mail to: Musician's Friend, Dept. CM, P.O. Box 4520, Medford, OR 97501

Name _____

Address _____

City _____ State _____ Zip Code _____

E-mail address _____

Area(s) of interest: ☐ Guitar ☐ Bass ☐ Keyboard ☐ Drums
☐ Studio (recording) ☐ Stage (PA, lights, etc.) ☐ DJ

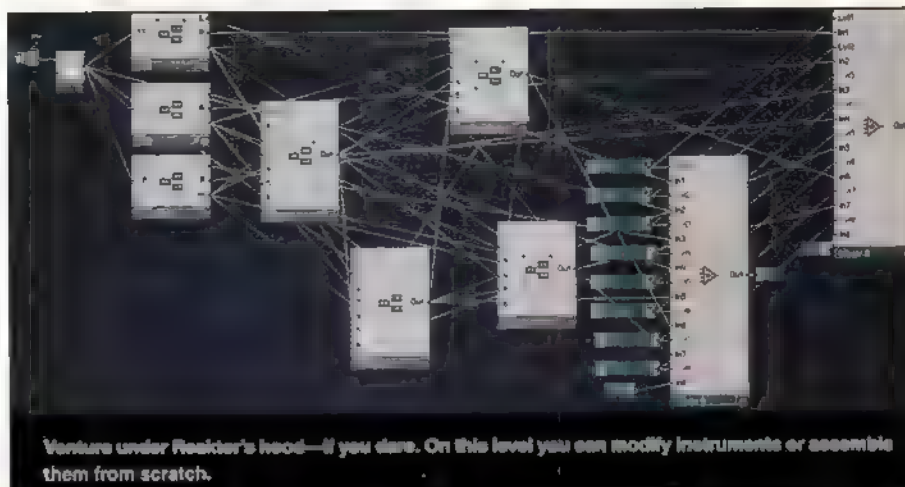
SOURCE CODE: GPBL

Digital Discoveries

drag-and-drop interface, or tracking new ones directly into the program. I might, for example, synchronize, process, and mix multiple files with one of Reaktor's Acid/Live-style looper instruments, or warp a track beyond recognition via any of a hundred compellingly complex audio shredders. When something starts to sound inspiring, I save it as a stereo file, and then import it into Logic, Live, or Pro Tools. Another fruitful technique involves exporting a less-than-thrilling file from a mix in progress, reinventing it in Reaktor, and returning it to the mix.

Reaktor allows you to compile banks of samples (called sample maps) of as many as 128 audio files. One particularly inspiring way to work is to combine several instruments/processors, each drawing from its own sample map, and then dial through the maps until something clicks. There are even Reaktor instruments that control the sample selection within each sample map via sequencer or random selection. It gets *deep*. Most Reaktor sounds are big, bold, and aggressive, with lots of digital-in-a-cool-way slice. The program also supports sample rates as high as 96kHz.

Is Reaktor for you? If the preceding paragraphs make your eyes glaze over, run the other way. But if such procedures strike you as a grand adventure, this heavy, *heavy* program earns my highest recommendation.



Venture under Reaktor's hood—if you dare. On this level you can modify instruments or assemble them from scratch.

Kissing Cousins

Sonic Foundry Acid Pro 3.0: \$399 retail/\$200 street
 BitHeadz Phrazer: \$399 retail/\$340 street
 Cycling 74 MAX 4+MSP 2: \$495 direct from cycling74.com

Contact Info

Ableton, dist. by M-Audio, 45 E. Saint Joseph St., Arcadia, CA 91006; (800) 969-6434; ableton.com.
 Antares, 231 Technology Circle, Scotts Valley, CA; (831) 461-7800; antarestech.com.
 Native Instruments USA, 5631A Hollywood Blvd., Los Angeles, CA 90028; (323) 467-5260; native-instruments.com.

"The Ultimate Control High Tech Distortion Box"



Distortion w/3 band EQ
 plus Independent Boost
 "Use 'em separately
 or use 'em together"

www.brotechelectronics.com

Sample the Sonic Possibilities!

P/F 631 924 0995 Made in USA

16 State-Of-The-Art studios in the worlds largest collection of hi-end, vintage, rare and boutique amps

BRUNO DUMBLE Dr.Z
MATCHLESS TRAINWRECK
VICTORIA DIEZEL KOMET
TWO ROCK MAVEN PEAL
BOGNER VHT MARSHALL
ALESSANDRO MESA BOOGIE
FENDER CARR & MANY MORE

Expert sales and service of the finest guitar amps
 Dealer for Bruno, Komet, Diezel, Two Rock, Dr.Z, Victoria, Cam, VHT, Mamen Peal, & Alessandro

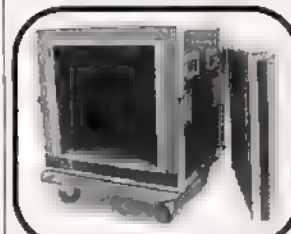
251 West 30th Street 8th Floor
 New York, NY 10001
212 967-5626
www.ultrasoundrehearsal.com

The Case Specialists



FOOT PEDAL CASE
 Small 23x13x4 1/2" - \$119
 Large 30x15x4 1/2" - \$149

GUITAR CASE BLOWOUT!
 \$99 strat, acoustic, and bass



SHOCK RACKS
 3/8" Ply, 2" Foam
 10SP \$399
 16SP \$449
 21SP \$499

Cases also Available for Drums, Amps, Mixers, Rack Mount Equipment, Keyboards, etc...

Call for pricing on standard or custom designed cases!

www.discount-distributors.com
 800-346-4638 (in NY) 631-563-8326

TESLA™
 "Always for the better"

The pickup!

of the musician
 by the musician!
 for the musician!

SERIES
 Wide range of tones
 fully balanced
 clear & clean sound
 smooth & firmness of sound

www.teslatek.com
 e-mail: info@teslatek.com

ROGER MAYER ANALOG EFFECTS

- Custom Wah Upgrades
- NEW... Vision Wah

North Star Audio
 1118 N. Mozart St, Unit 2
 Chicago IL 60622-2718 USA

Phones: Chicago & Int'l: 773.782.9666
 Toll Free: 800.228.3538 • Fax: 773.342.9796
 Visit our Website: www.rogermayerusa.com
 VISA/MC/AMEX accepted

Old Rats. New Tricks.



Take the most defining distortion sound of the last 25 years and double it. The new Deuce-tone Rat gives you two totally analog channels. Use them in stereo mode or cascade one channel into the other. Combine tones from Vintage Turbo and two new Rat sounds — Clean and Dirty. The creative possibilities are endless. Handmade in America and built like a tank, the Deuce-tone Rat is virtually indestructible.



High purity copper guitar pickups are a few of the things that make our Guardian series the best sounding most durable when you can use Backed with our patented Lifetime Warranty, any excuse even above.

pro co
www.procosound.com
 800.253.7360

Cables • Drums • Guitars • Smokes • Pro Gear


WWW. WARMOTH.COM

Your Source for
 Top Quality
 Custom
 Replacement
 Necks, Bodies,
 Pickguards,
 Hardware
 and more!

Hundreds of
 Options Available!

Your Choice
 of Exotic Woods!

Finished or Raw
 We Have it All...



Warmoth
 Guitar Products, Inc.
253-845-0403
 Serving You Since 1980

Bench Tests

Twist and Shout

Lace Cybercaster

By Art Thompson

It's safe to say that most electric guitars being made today score high in the playability department. Hardly anyone makes a bad neck anymore, setups are generally quite good, and even many budget models boast superb fretwork. So what's left for an innovative guitar maker to do? One answer is the Lace Music Products Cybercaster (\$1,499), a one-of-a-kind instrument that offers enhanced playability via a spiral-twist fretboard.

With its vintage-yellow finish, black pickguard, and knurled knobs, the Cybercaster resembles a Telecaster that has been pulled and stretched into a elongated shape measuring approximately 20" in length. Beautifully finished in translucent butterscotch, the two-piece ash body sports a pair of height-adjustable Hemi

- 25 1/2"-scale maple bolt-on neck with 10.8-degree spiral profile

- Gotoh tuners
- Ash body
- Carbon-fiber pickguard
- Lace Hemi humbuckers
- Volume and tone controls, 3-way pickup selector
- Machined aluminum trussrod and heel plates



Snapshot

The Lace Cybercaster (\$1,499 retail/\$1,199 street) is a boldly designed solidbody that promises easier playing courtesy of a unique, spiral-profile neck.

The Ratings Game

	Tone	Playability	Workmanship	Hardware	Vibe	Value
Lace Cybercaster	★★★★	★★★★★	★★★★	★★★★	★★★★	★★★★

The Rate-O-Meter: Dismal



Excellent



MannysMusic.com

The Original Music Superstore

SERVING THE STARS SINCE 1935!

Pro's like John Lennon, Eric Clapton, James Taylor, Paul Simon, John Entwistle, Jimi Hendrix, Jimmy Page & Keith Richards have shopped at the legendary music store on 48th street, Manny's Music! Besides being the premier guitar shop in NYC, we also have the most complete inventory of drums, recording, PA, DJ gear, amps & effects on the block and online @ mannysmusic.com. So come in and experience our world renowned customer service, great prices and huge selection! Make Manny's your one and only stop for all of your musical gear and become a part of the legend!

GL
LINE
Fender

PERLEY

DigitTech

KORG

Epiphone

Gibson

ZETEM
CATCH US IF YOU CAN

Marshall

Guild

Ovation

YAMAHA

MUSICMAN

Martin & Co

GRETSCH

Ibanez

Roland

Hartke

TECH 21
NEW YORK CITY



NEW!

MANNY'S HOLLYWOOD!

(OPPOSITE GUITAR CENTER)

7360 Sunset Blvd., Hollywood, CA



**New
York's
Premier
Guitar
Shop!**

**M
A
N
N
Y
'
S**



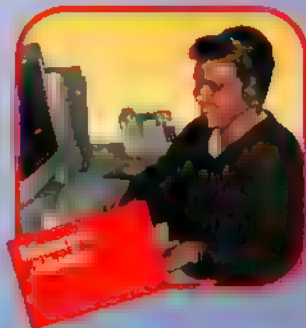
Manny's Music

The Original Music Superstore

156 West 48th Street • New York City, NY 10036

WWW.MANNYSMUSIC.COM • 1-866-PROMANNY

APPLY TODAY FOR YOUR OWN MANNY'S CREDIT CARD! MAKE NO PAYMENTS, PAY NO INTEREST UNTIL JULY 2003!



Bench Tests

Contact Info

Lace Music Products, 5561 Engineer Dr., Huntington Beach, CA 92649; (800) 575-5223; lacemusic.com.

Twist and Shout

humbuckers—one mounted to the carbon-fiber pickguard, the other residing in the chromed-steel bridge plate.

Neck Specs

The Cybercaster's round maple neck mates to the body via a four-bolt joint. A machined-aluminum trussrod cover adds some custom-car flair (a similar plate is used on the heel), and the absence of fretboard markers keeps the look clean and simple. The 21 jumbo frets are satin polished for a smooth feel, but their tops aren't crowned very precisely and some of the ends are a little inconsistent. Sighting down the fretboard from the butt end makes it easy to see the neck's flagship feature:

a 10.8-degree spiral twist that's carved into the solid maple blank during the shaping process.

Playability

Though a twisted neck would seem to be something to avoid at all cost, here, it's a good thing. With its low action, the Cybercaster already has a nice playing feel. What the spiral fretboard buys you is a more relaxed hand angle as you fret closer to the nut. You can immediately sense how the neck's inward slant relieves tension on your wrist and upper part of your hand, making for a more natural grip. We're not talking about a radically different playing experience, but those with tendonitis or cramping problems will instantly appreciate the improved ergonomics.

Tones

Sonically, the Cybercaster offers a satisfying blend of brightness and chunk. Lead tones walk the line between Fender snarl and Gibson-style moan, and played through a '64 Fender Super Reverb, a Dr. Z Route 66, and a Victoria Double Deluxe, the Cybercaster churned out everything from aggressive grind to purring clean textures.

The tone control is interesting: Rolling it down accentuates the midrange until it almost sounds like you're running through a notched wah. At the extreme, these tones were a little too honky for my tastes—especially when playing through a distorted amp. I preferred the sound with the tone knob wide open, a configu-

ration that allows the Cybercaster to deliver everything from stinging blues tones to savage crunch.

The Twist

Regardless of how its squashed-Tele shape hits you, the Cybercaster is a clever design that successfully elevates the playability bar. Given the challenges of trying to advance the state of electric guitar, Lace deserves kudos for incorporating such a radical element into what is basically a blues-rock guitar with a hot-rod attitude. Heck, they laughed at the guy who came up with the Telecaster, so why not give the Cybercaster a try? You just might find yourself witnessing another revolution in guitar design!

No, you don't need your eyes checked—the Cybercaster's neck is twisted on purpose.

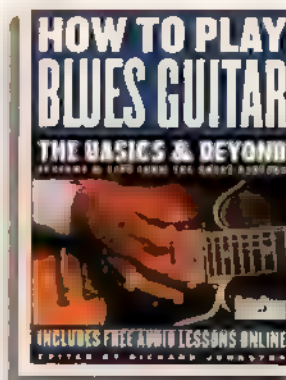


WHEN IT COMES TO music,

50 Years of the Gibson Les Paul HALF A CENTURY OF THE GREATEST ELECTRIC GUITARS By Tony Bacon

Learn the story behind Gibson's historic 1952 decision to compete with Fender's solidbody electrics. This richly illustrated book shows how Gibson established and expanded a line of innovative guitars in partnership with Les Paul, the top guitarist of the day. You'll see all the gorgeous Gibson Les Pauls: the sunburst Standard, high-end Custom, hollow-bodied Signature, and many more, plus the flashy new Signatures made for Peter Frampton and Jimmy Page.

\$22.95



How To Play Blues Guitar THE BASICS & BEYOND Edited by Richard Johnston

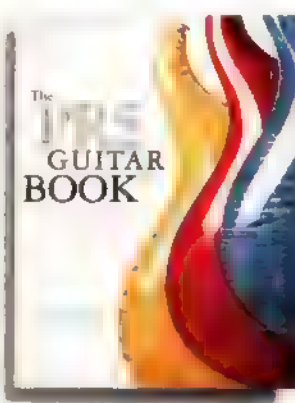
Get the best instruction for learning acoustic or electric blues, and discover the secrets of blues greats like B.B. King and Eric Clapton—often in their own words. Packed with musical examples, charts, and photos, this collection of in-depth lessons with top teachers such as Andy Ellis, Jesse Gress, and Arlen Roth helps build your style while exploring traditional bluesmen and today's stars. Includes free access to audio lessons online.

\$16.95

Playing from the Heart GREAT MUSICIANS TALK ABOUT THEIR CRAFT Edited by Robert L. Doerschuk

Get greater insight into some of the best players in popular music through the eyes and ears of top music writers. Drawn from the rich archives of *Guitar Player*, *Bass Player*, *Keyboard*, and *Drums & Drumming* magazines, these classic interviews and photos reveal the skill, artistry, and personality of world-class musicians in rock, blues, jazz, and more. Players include Tom Morello, Phil Lesh, Chick Corea, Ginger Baker, and dozens more.

\$19.95



The PRS Guitar Book A COMPLETE HISTORY OF PAUL REED SMITH GUITARS By Dave Burluck

Now updated in paperback, this lush volume documents the latest developments at PRS—including the introduction of the Singletcut and Santana SE models—and showcases the cutting-edge company's stunning designs, technical innovations, and ingenious workmanship. Punctuating an anecdotal narrative, rich color photos showcase the Smith-signed Signature models, exquisite inlaid Dragons, Santanas, and many more, plus PRS' renowned use of the finest maple woods to create stunning "flame-top" and "quilt-top" effects.

\$35.00

WE WROTE THE book.

YOU CAN FIND THESE AND OTHER BACKBEAT BOOKS TITLES AT FINE BOOK AND MUSIC STORES THROUGHOUT THE U.S. AND CANADA, INCLUDING:

U.S.

CALIFORNIA

Dr. Music Center - Pasadena
McCabe's Guitar Shop - Santa Monica
Sam Ash Music - Caroga Park
Sam Ash Music - Carritos
Sam Ash Music - Los Angeles
Sam Ash Music - Westminster

COLORADO

Colorado Springs Music Co. - Colorado Springs

Prosound Music - Boulder

CONNECTICUT

Sam Ash Music - New Haven

FLORIDA

Sam Ash Music - Clearwater
Sam Ash Music - Margate
Sam Ash Music - Miami Lakes
Sam Ash Music - Orlando

Sam Ash Music - Sarasota

Sam Ash Music - Tampa

ILLINOIS

Sam Ash Music - Buffalo Grove
Sam Ash Music - Burbank
Sam Ash Music - Lombard

INDIANA

Sam Ash Music - Westminister

MICHIGAN

Elderly Instruments - Lansing

NEW HAMPSHIRE

NH Brassworks - Guild

NEW JERSEY

Sam Ash Music - Cherry Hill

Sam Ash Music - Edison

Sam Ash Music - Paramus

NEW YORK

Sam Ash Music - Brooklyn

Sam Ash Music - Forest Hills

Sam Ash Music - Huntington Station

Sam Ash Music - Manhattan

Sam Ash Music - White Plains

NORTH CAROLINA

McFadyen Music - Fayetteville

OHIO

Lentine Music Inc. - Akron

Lentine Music Inc. - Middleburg Heights

Richmond Heights

JK Lutherie - Cincinnati

Sam Ash Music - Columbus

Sam Ash Music - Lyndhurst

TEXAS

Musician's Friend - Eugene

Musician's Friend - Houston

PENNSYLVANIA

Sam Ash Music - King of Prussia

Sam Ash Music - Philadelphia

TENNESSEE

Gruhn Guitars - Nashville

Sam Ash Music - Madison

WASHINGTON

Musician's Friend - Kirkland

WISCONSIN

Cascia/Interstate - Milwaukee

Cascia/Interstate - New Berlin

CANADA

Long and McQuade - Locations throughout Canada

BRITISH COLUMBIA

Tom Lee Music Co. - Vancouver

NEWFOUNDLAND

Musicstop - St. John's

NOVA SCOTIA

Musicstop - Bedford

Musicstop - Dartmouth

Musicstop - Halifax

Musicstop - New Mines

Musicstop - Sackville

Musicstop - Sydney-Cape Breton

ONTARIO

Long and McQuade - All locations throughout Canada

Steve's Music - Ottawa

Steve's Music - Toronto

QUEBEC

Steve's Music - Montreal

Distributed by Hal Leonard Corp. to the music trade.



Backbeat Books | 6600 Silacci Way | Gilroy, CA 95020 USA

PHONE: (408) 848-8294 FAX: (408) 848-5784

E-MAIL: backbeat@rushorder.com WEB: www.backbeatbooks.com

GP0208

Gizmo Alert Boss PW-10 V-Wah

If you're a true wah freak, multitudes of wah pedals overflow onto your pedalboard, or the floor of your home studio. But even after daisy-chaining several different flavors, you're never *really* satisfied, are you?

An extremely compact and powerful approach to your filter frenzy is offered by Boss' new V-Wah (\$195 retail/\$149 street). This single, pillow-light pedal harbors six wah models (CryBaby, Vox, Morley, Bass Mix, Custom, and Advanced), voice- and synth-sound modes, a Uni-Vibe emulation, eight models of various overdrive and distortion stompboxes, and three programmable user memories. Oh yeah, there's also a noise gate and two status LEDs (on/off and memory/manual).

The six wah models exploit a broad range of filter spectrums, and although the CryBaby, Vox, and Morley emulations are more pristine and less gritty than the originals, the models definitely cop the personalities of the real deals. However, the V-Wah isn't—or *shouldn't* be—about emulating classic wah sounds. The real superpower is the pedal's ability to construct unique wahs and throw a few tricks

(such as vocal and synth sounds) into the mix.

The versatile Wah Range knob can transform, say, a basic Vox tone into a blistered, low-end warble, or spike the mids into trash-can territory. Dial in the sound of a Boss OD-1 overdrive model for some shredded funkiness, and you've got one sexy, customized wah. And that's just *one* possibility! The V-Wah can morph into just about any wah color you can dream up. So much so, that exploring the abundance of sounds is almost more fun than actually *playing* the thing!

Bummers? Only that the voice mode tends to splatter during fast pedal work. And while the textured metal and rubber pedal initially didn't inspire confidence, it's actually extremely responsive, smooth, and rugged. It's clearly designed for standing stompers, however, as most sitting positions make it difficult to nail the pedal's heel (manual/memory/bypass) and toe (wah on/off) manipulations. An optional Boss PSA-120 power adaptor (\$24) is also in order, as the V-Wah requires six AA batteries that fade after 38 hours of use.

Bottom line: The V-Wah is more a filter workstation than an effects box, and it holds



enough firepower to keep even terminally wah-obsessed guitarists spinning in the euphoria of option bliss. —MICHAEL MOLENDRA

Boss, 7200 Dominion Ctr., Los Angeles, CA 90040, (323) 685-5141; bossus.com.

EXPERIENCE
IS THE BEST
TEACHER

MUSICTECH COLLEGE'S
Experiential Music
Mentoring Education -
emmer™ - is our dynamic
process linking students
with working professionals.
emmer™ is the bridge
from passion to profession.
Experience is the best
teacher. *Experience*
Musictech College.

MUSICTECH COLLEGE

19 Exchange Street East
Saint Paul, Minnesota 55101

651.291.0177 800.594.9500
www.musictech.com

MusicTech & Musictech College are protected trademarks.

GO HARD.

PLAY LONGER, HARDER AND WITH MORE CONFIDENCE.

If your guitar has metal saddles, you're playing with yesterday's technology. *You don't play your father's music, so why use his saddles?* To play the way *you* play, you need the performance that only comes from the new generation of guitar saddles... String-Saver™ saddles from Graph Tech Guitar Labs.

- ☒ **DRAMATICALLY** reduces string breakage.
- ☒ Increases overall sustain by 15 to 25%.
- ☒ Improves mid-range depth.

- ☒ Super lubricates.
- ☒ Improves tuning.
- ☒ Resists corrosion.

Visit your favorite Dealer or our website for more information.

String Saver™

Graph Tech Guitar Labs
Phone: (604) 940-5353 Ext. 1112
eMail: sales@stringsaversaddles.com
Web: www.stringsaversaddles.com

Guitar Books & Guitar Videos from JK Lutherie Co.

File Edit View Favorites Tools Help

Back Forward Stop Home Search Favorites History Print

Address http://www.jklutherie.com

Go Links

ORDER

New Items

Guitar Videos

Original Cases

DVD

Guitar Books

CD & CD-ROM

Guitars & Amps

Links

Magazines

Part

E-mail

Company

Policies

Guitar Show

Home

This is just a small sampling
of what you'll find on our website!!

Videos

DVD's



Tab books



Guitar reference Books on all collectible brands



FENDER presents
GETTING STARTED ON
ELECTRIC GUITAR.....\$24.95
ACOUSTIC GUITAR.....\$24.95

Taught by Keith Wyatt
Each is over 3 hours long, with step-by-step lessons
incorporating clear, easy-to-follow 3-D graphics and
unique play along tracks. Plus a Fender factory tour.
Also available on VHS Video Cassette



JK LUTHERIE

Visit our Retail Store
34 West State Road, Clevel., OH 45002
Just 30 Minutes West of Downtown Cincinnati!

Orders Only 800-344-8880

Prices subject to
change without
notice

E-mail: guitar@jklutherie.com

Loral, Pa. 513-353-3320
Foreign & Parts

JK LUTHERIE, 11115 SAND RUN, HARRISON, OH 45030 U.S.A.

Internet

We are a proud member of the Music Industry Conference (an affiliate of MENC: The National Association for Music Education)

Save
\$30DIRECT discount
from Publisher

21st Anniversary!

Get 2 FREE CDs—see coupon!

They LAUGHED when I said they could have Perfect Pitch

... until I showed them the simple secret
—and they heard it for themselves!



David Lucas Burge

Learn to recognize
EXACT tones and
chords—BY EAR!

- An amazing discovery into your own personal talent
- know any tone or chord—by EAR ALONE
- sing correct tones—without a starting pitch
- play by ear
- compose music in your head
- perform with confidence
- sight-read with precision
- enjoy richer perception, finer music appreciation
- discover your hidden talents...

The true story behind the worldwide
#1 best-selling ear training method

by David Lucas Burge

It all started as a sort of teenage rivalry

I'd slave at the piano for five hours daily. Linda practiced far less. Yet somehow she always shined as the star performer at our school. It was frustrating. What does she have that I don't? I'd wonder

Linda's best friend, Sheryl, bragged on and on to me, adding more fuel to my fire. "You could never be as good as Linda," she would taunt. "Linda's got Perfect Pitch."

"What's Perfect Pitch?" I asked

Sheryl gloated about some of Linda's uncanny abilities: how she could name *exact tones and chords*—all BY EAR, how she could sing any tone—from *mere memory*, how she could play songs—after just *hearing* them!

My heart sank. Her *fantastic EAR* is the key to her success. How could I ever hope to compete with her?

But it bothered me. Did she *really* have Perfect Pitch? I finally asked Linda point-blank if it was true.

"Yes," she nodded to me aloofly

But Perfect Pitch was too good to believe. I rudely pressed, "Can I test you sometime?"

"OK," she replied.

Now she'd eat her words...

My plot was *ingeniously simple*: When Linda least suspected, I challenged her to name tones—by ear

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. I set up everything perfectly so I could expose her Perfect Pitch claims as a ridiculous joke.

With silent apprehension, I selected a tone to play (She'll never guess F#!)

I had barely touched the key

"F#," she said. I was astonished

I played another tone

"C," she announced, not stopping to think

Frantically, I played more tones, skipping here and there all over the keyboard. But somehow she knew the pitch each time. She was *AMAZING!*

"Sing an E," I demanded, determined to mess her up. She sang a tone. I checked her on the keyboard—but she was right on!

Now I started to boil.

I called out more tones, trying hard to make them increasingly difficult. Still she sang each note perfectly on pitch

I was totally boggled. "How in the world do you do it?" I blurted

"I don't know," she

sighed. And that was all I could get out of her!

The dazzle of Perfect Pitch hit me like a ton of bricks. My head was dizzy with disbelief. Yet from then on, I knew that Perfect Pitch was real.

I couldn't figure it out...

"How does she DO it?" I kept asking myself. On the other hand, why can't *everyone* recognize tones by ear? It dawned on me: people call themselves *musicians* and yet they can't tell a C from a C#? Or A major from F major? That's as strange as a

portrait painter who can't name the colors of paint on his palette! It all seemed odd and contradictory.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it for myself. With a little sweet-talking, I would get my three brothers and two sisters to play tones for me—to name by ear. But it turned into a guessing game I just couldn't win.

Day after day I tried to learn Perfect Pitch. I would play a tone over and over to make it stick in my head. But later I couldn't remember any of them. And I couldn't recognize any of the tones by ear. Somehow they all sounded the same after awhile; how were you supposed to know which was which—just by *listening*?

I would have done anything to have an ear like Linda, but it was way beyond my reach.

So, finally, I gave up.

Then it happened...

It was like a miracle... a twist of fate... like finding the lost Holy Grail. Once I stopped *straining* my ear, I started to listen *NATURALLY*. Then the incredible secret to Perfect Pitch jumped right into my lap

I began to notice faint "colors" within the tones. Not *visual* colors, but colors of *pitch*, colors of *sound*. They had always been there. But this was the first time I had ever really "let go" and *listened*—to discover these subtle differences

Soon—to my own disbelief—I too could recognize the tones by ear! It was simple. I could hear how F# sounds one way, while Bb has a *totally different sound*—sort of like "hearing" red and blue!

The realization struck me: THIS IS PERFECT PITCH! This is how Bach, Beethoven, and Mozart could mentally envision their masterpieces—and



"How in the world do you do it?" I blurted. I was totally boggled. (age 14, 9th grade)

Classifieds

CATEGORIES

- GUITAR SHOWS
- INSTRUMENTS
- PARTS/ACCESSORIES
- WEBSITES
- DUPLICATION / REPLICATION
- ACOUSTIC MATERIALS
- INSTRUCTION
- EMPLOYMENT OPPORTUNITIES
- SCHOOLS
- SOFTWARE
- RECORDS/CDs/VIDEOS
- OTHER

GUITAR SHOWS

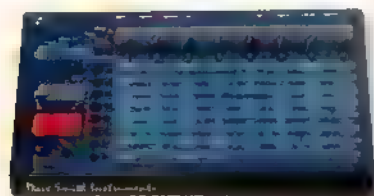
GREAT AMERICAN GUITAR SHOW-FALL PHILLY,
NOV. 23 & 24, Valley Forge Convention Center,
PA Turnpike, Exit #24, King of Prussia, PA. **Sat. 10:00-6:00, Sun. 10:00-5:00** \$1 off admission w/instrument
at door Mega Show! Info Bee-3 Vintage 828-298-
2197, www.bee3vintage.com

INSTRUMENTS

Buying or selling instruments through our Classified Ads offers you convenience, a big marketplace, and a wide range of instruments and prices. However, buying mail-order does have its drawbacks, too. Guitar Player suggests the following guidelines to help the buyer and the seller in these transactions: 1) Get a written description of the instrument, which should include the serial number. 2) Get front and back photos of the instrument. 3) Get a written purchase agreement, with a 24-hour approval clause allowing the buyer to return the instrument for a full refund if it does not meet his/her reasonable expectations.

Holy Gothic Metal! Dynamic **Jacques** introduces The **BAT FUZZ** metal distortion with WINGS, FANGS and RADAR pots. Pre-order at www.ts808.com home of the FUZE BLOWER.

Will You Evolve?



**Real Analog Synthesis
Stereo Processing
16 x 4 Sequencer**

Dave Smith Instruments
Synthesis with Personality

Hear it: www.DaveSmithInstruments.com

INSTRUMENTS

www.dekarrmusic.com
(888) 485-4230

- Fender Custom Shop Master dealer
- Fender, Gibson, Guild, Ibanez
- Specials on new and used gear
- Customer satisfaction is #1



**DISCOUNT
PRICES**

NEW • USED • VINTAGE

Gibson, Martin, Fender, Paul Reed Smith, Brian Moore,
Heritage, Larrivee, Guild, Tacoma, Garrison,
Epiphone, Lakland, Modulus, Santa Cruz and others.

Call 800-835-3006
or log on to www.wichitaband.com
Wichita, Kansas

Ask Other Musicians!

grandma's
800-444-5252
grandmas.com



**Jack Wilkins
knows.
You should too.**

Visit acousticimg.com

Acoustic Image Musical Amplification
919.598.3113

Rent-To-Own Fender, Ibanez, Peavey, Yamaha, Takamine,
Ovation and much more - starting at \$15 per month.
National Music Rental Toll-free (866) 910-rent or e-mail
NMRENTAL@hotmail.com www.musicrent.com

Guitars used and vintage and amps at fair prices. We
trade and ship worldwide. **Free list.** Established in 1975
The Guitar Emporium, 1610 Bardstown Rd., Louisville,
KY 40205 (502) 459-4153

www.GuitarAmpsOnline.com
Top Hat • THD • SWR
Low Prices! Free Shipping!

INSTRUMENTS

**Play With
Both Hands!**

- Surprisingly easy method
- Get new method book - FREE
- Add chords to bass lines melody over chords two-handed improv and more!

(800) 606-1480
www.megatar.com

Mobius Megatar

THE GUILD GUYS We love all sorts of guitars, but
specialize in Guild guitars, amps, and parts. New Hope
Guitar Traders. Phone/Fax (931) 433-1955 Web
www.guildguy.com. For Guild t-shirts, straps, caps, and
more, visit: www.guildgear.com

VINTAGE INSTRUMENTS and APPRAISALS Hun-
dreds of vintage, used, and new guitars, mandolins,
banjos, basses, and violins. Complete inventory listing
updated daily at www.gruhn.com. We **BUY, SELL**
and **TRADE** and ship worldwide. Written APPRAISALS
available. **Gruhn Guitars**, 400 Broadway, Nashville,
TN 37203 (615) 256-2033, Fax (615) 255-2021

Stick, Warr, Mobius Megatar players: Heard the
Trax TouchBass™? Touchstyle heaven - great sound,
great value! (800) 310-9190 www.traxbass.com



WWW.MJGUITAR.COM The Mirage guitar played
by professionals.

MOM'S MUSIC. For all your guitar needs. Fender - Line
6 - Parker - Takamine - Ibanez - Gibson - Jackson -
Vox - Yamaha - Marshall - Zoom - Korg - and more
(800) 467-MOMS. ask for **Ryan** www.momsmusic.com

DO YOU HAVE A DREAM GUITAR? You can make
one with our US-made best quality parts. MusiKraft,
inc., Dept GP PO Box 532, Sickerville, NJ 08081
Phone (856) 728-5555 Website www.musikraft.com
E-mail gulab@musikraft.com

TELECASTER HEAVEN Vintage and new. Buy, sell and
trade. New items daily. Expert repairs and restorations.
(248) 889-7989 www.bobzliguitars.com

www.EVERETTGUITARS.com Fine handmade
acoustic guitars. (Save with on-line specials)

www.vogelguitars.com Handmade guitars from
Ecuador. Now available on a limited basis in the USA
rvogel@attglobal.net

Classifieds

INSTRUMENTS

WORLD-CLASS VINTAGE AMP RESTORATIONS. Free estimates. Vintage replacement speakers. Kendrick Amplifiers (512) 932-3130 www.kendrickamplifiers.com

GUITAR VILLA

can quote that price AND ship free!
Toll-free order line: (888) 746-9200.
www.guitar-villa.com

Roxy Music's "Online Secure Discount Catalog!"
www.roxymusic.com. Guitars, amps, effects. Or call 1 (800) 535-7699 for free catalog!

AMERICAN GUITARS, REVISED EDITION, 1992 The "best book ever written on guitars" has been updated with nearly 60 new names (Benedetto and Benedict to Zion and Zon) and updates (Alembic to Taylor). New: How to tell US-made reissue Fenders from Japan-made reissues, which Fender amps are made in Oregon, Taiwan, and Mexico, the true story of the Esquire, how to decode price lists to reveal Japanese vs. US Fenders, which Gretsch parts are made in America, who owns Gibson, dating Fender amps, whatever happened to B.C. Rich? Histories of Charvel, G&L, Steinberger, PRS, many more! Billboard's review "...owners of the original [should] at least explore [acquiring] this one." NPR Radio "The perfect gift!" 370 pages, 139 color plates, nearly 1,000 illustrations. By Tom Wheeler, HarperPerennial, \$25.00. At bookstores, or call (800) 331-3761. Dealers, (800) 237-5534.

vintageguitar.info

Bear Creek Guitars - Hawaiian Koa acoustic steel guitars (Weissenborn style) - recommended by Bob Brozman. Rope-bound ukuleles. Toll-free: (877) 622-8216. 29 Palena Place, Kula, HI 96790. E-mail bcguitar@bcguitar.com Website www.bcguitar.com

Over 1500 VINTAGE, NEW & USED GUITARS in stock. We ship anywhere, 48-hr approval. **WILL PAY CASH** for vintage, used guitars & amps. Check out our "Web Site", updated daily or call/e-mail for a **FREE STOCKLIST. DAVE'S GUITAR SHOP**, 1227 3rd Street South, LaCrosse, WI 54601. Ph: (608) 785-7704, Fax: (608) 785-7703, e-mail davesgtr@aol.com or Web <http://www.davesguitar.com>.

www.willcuttguitars.com
PRS
HAMER
(859) 276-2713

FOR A GOOD TIME try a free copy of **The Vintage News**, monthly review of the most special, superb sounding fretted instruments. Subscriptions: \$15.00 a year for 12 issues (\$20.00 overseas). Mandolin Brothers, 629 Forest Ave., Staten Island, NY 10310. (718) 981-8585, Fax: (718) 816-4416, website www.mandoweb.com, e-mail mandoln@mandoweb.com

BRUBAKER GUITARS
AREN'T CHEAP.
THEY'RE GREAT.
www.brubakerguitars.com
410.857.7600

INSTRUMENTS

The World's Hottest Guitars G.H. Reno Guitars, 4718 E 11th, Tulsa, OK 74112 (918) 831-9000 www.ghreno.com

BOSTON GUITAR WORKS
www.bostonguitar.com
Secure Online Ordering! The Best Gear... The Best Prices...
508-580-0088

**Handmade premium
Guitars and Basses**

**MJ STAR
ENGINEERING**

www.mjguitar.com
Tel: (707) 568-8075

Spector
www.spectorbass.com

Twanger PraxAx™

Guitar,
Bass,
Banjo &
Mandolin

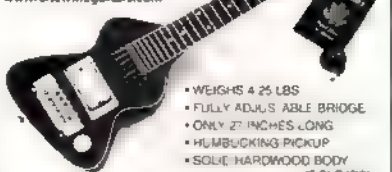


Portable Picking Practice

Around \$40
toll free 888-944-2481
www.twanger.com

CHIAQUITA

THE ORIGINAL "TRAVEL GUITAR"
www.criewineguitars.com



- WEIGHS 4.25 LBS
- FULLY ADJUSTABLE BRIDGE
- ONLY 27 INCHES LONG
- HUMBUCKING PICKUP
- SOLID HARDWOOD BODY
- IT FLOATS!

DEVELOPED & SOLD EXCLUSIVELY BY
ERLEWINE GUITARS
4402 Burnet Rd., Austin, TX 78756
Tel: (512) 302-1225 FAX: (512) 371-1655 We Accept MC Visa AX

INSTRUMENTS

PERSONAL

**HOT TO
TROT?**

SO ARE WE.

We understand, you can't help yourself, but you're not alone. You desire the best, but you also want to save money. That's why for the first time ever you can buy the cases the pros use at factory-direct prices.

So if you're just playing around, or looking for a long-term relationship, call us direct at 800.243.5152, and ask for "ProTour." Or email us at protour.sales@calzonecase.com

And check us out on tour with Rush, Aerosmith, Alicia Keys, Blue Man Group, Hank Williams Jr., and Ozzy (OZZY, POD, and Hatebreed)

CALZONE
Case Co.

It takes an opinionated man to make a defiant case.
www.calzonecase.com

YOUR AD CAN BE HERE...

Call Joanne Martin at (650) 513-4376

MUSIC GROUND

We are the world's leading retailer of vintage British amplifiers and effects

Our stock always includes Marshall Bluesbreaker combos Plexi's, JMP's, Vox AC30/15's plus a selection vintage Orange, Seimer, Hiwatt etc, no matter how rare, if anyone can find it we can!

We have two amp tech's on site who believe in 'tone' and we really know a great amplifier when we hear one as we have so many!

We offer European specialities e.g. Holner, Burns, Zematis, Framus, Wendro, both guitars and basses, plus a range of vintage studio equipment

If you want the best possible sound, you need the best possible equipment, CALL US NOW!

Email: info@musicground.com
Web: <http://www.musicground.com>
Tel: +44 (0)113 243 8165
Fax: +44 (0)113 2443885
38 Call Lane, Leeds, England, LS1 6DT

Classifieds

INSTRUMENTS

THE STUDIOBOX
DIGITAL AUDIO WORKSTATIONS
1-866-YOUR-BOX (1-866-968-7269)
WWW.THESTUDIOBOX.COM

USA musician .com

Best prices on thousands of products
FREE online classified ads
FREE band web page
Product manuals, club & radio info
www.usamusician.com

NNG CO., LTD. THAILAND Hand made in Thailand by fine guitar makers discreet with **Solid body** types Alder, Ash, Basswood, Mahogany (Sapele & Honduras) **Lamp & carved top body:** Curly, Quilt, Spalt Maple, Curly Cherry, Curly Koa, **Special Neck:** Curly & bird's-eye Hardmaple, Macassar Ebony NNG Guitar pickup premier Alin co-V magnet Sc & Hb sweet, fatter and warm sound. Contact **NNGguitars.com** Fax 662 4282363 E-mail: **NNGP@KSC TH COM**

PARTS/ACCESSORIES

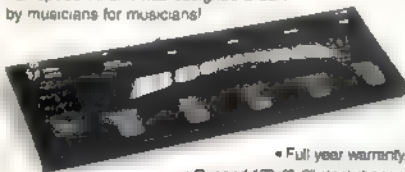
Do you want to improve your playing fast?

Then get a hold of a

BOOMERANG Phrase Sampler

It will play rhythm while you solo...for days

It's powerful and easy to use. It's a musical scratch pad, wireless accompanist, and creative tool. It can record create loops, layer unlimited parts, playback in reverse or half speed, play backward leads live, and more. It records for two minutes, four minutes on half-speed. And, it was designed & built by musicians for musicians!



- Full year warranty.
- Rugged 17"x6"x2" steel chassis.
- Easiest to use looping device on the planet.
- Made in the USA - Hell, it's made in Texas!

So go to your local music store and don't leave until they get you a Boomerang® Phrase Sampler, or drop us a line. List price is \$599, but talk to your local store for your best deal.

Boomerang Musical Products **800-530-4699**
PO Box 541595 **mmelson@dmans.com**
Dallas TX 75354-1595 <http://www.boomerangmusic.com>

Dealer inquiries welcome.

Custom painting, guitar bodies and necks with your choice of polyester colors, Musikraft, Dept BGP, PO Box 532, Sicklerville, NJ 08081 or 856-728-5555 E-mail: **gulab@musikraft.com**

www.linearpickups.com Pickups featuring repositionable, interchangeable pole pieces. (585) 663-2344

PARTS/ACCESSORIES

JustStrings.com

World's Largest Selection of Guitar & Bass Strings!
Sets, Singles & Bulk Strings www.juststrings.com

DoubleLid Amp Head Road Cases
ATA top quality construction
Perfect fit with foam openings for handle vent, and feet
Solid foam front & rear lids
Anti-vibration rubber feet
Order at:
www.affordable-cases.com
800-785-4888
Also cases for combo amps, cabinets, rack mounts, mixers, keyboards, etc

** Amp not included with road case purchase

Hard-Boiled Guitar Straps

EL DORADO GUITAR ACCESSORIES
www.eldoradostraps.com
MC / VISA - catalog / info 626.791.4993

Guitar Parts - DIRECT

- Tuners
- Bridges
- Knobs
- Pickguards
- Pickups
- Much More

www.CustomShopParts.com

GET ONE FOR YOUR HOLE. Makes any guitar more beautiful and controls feedback. Unique guitar accessories, great lines. Free giveaway www.lutehole.com

Build Your Own Acoustic Or Electric Guitar. Free catalog featuring kits and all the tools, finishing supplies and instructions you need to build your own instrument. Stewart-MacDonald, Box 900-G, Athens, OH 45701 Call (800) 848-2273, www.stewmac.com

PEDALS, PEDALS, PEDALS! EH, Stamps, Boss, Digi, Guyatone, Mooger, Carl Martin, Zvex, Menatone, and tons more! **World Pedal Headquarters!** Musictoyz.com, Westbury, NY (516) 338-4316. Web www.musictoyz.com E-mail: sales@musictoyz.com

Making **THE COOLEST PICKS IN THE UNIVERSE.** Visit www.butterflypicks.com

PARTS/ACCESSORIES

Get in Tune, Stay in Tune, Sound Better with Big Bends Nut Sauce!
Endorsed by Pete Anderson and the entire Doughty Yeakam Band.
www.guitaristonly.com
(888) 788-BEND

GuitarElectronics.com
The Resource for Guitar & Bass Electronics

- *Electric & Acoustic Pickups
- *Electronic Parts & Hardware
- *100+ Diagrams & Wiring Mods

Seymour Duncan-Bartolin-Gibson-Shadow-AllParts

GOT AXEWIPE? Your instrument deserves the best. Four soft, durable 9"x9" cleaning cloths. Assorted colors, chemical-free only \$6.00 postpaid. Satisfaction guaranteed. The Ben Danna Co., PO Box 937, Eureka, CA 95502

KANGAROO COVERS
Protective Amp Covers with huge storage POCKETS
Custom Made for Guitar Combo Amps, Amp Heads & Speaker Cabinets.
www.KangarooAmpCovers.com
info@KangarooAmpCovers.com
PO Box 120593, Nashville, TN 37213-0593
(615) 941-5572 (615) 941-5572

SINGERS! REMOVE
Unlimited Free Backgrounds
from Original Standard Recordings!
Thompson Vocal Eliminator™
VE-4 Free Brochure/Demo
24 Hour Demo/Info Line
(770) 483-2445 • Ext 23
LT Sound Dept GP1 7980 LT Parkway, Lithonia, GA 30058
Internet www.LTSound.com
Better Than Karaoke For Over 25 Years!

Classifieds

PARTS/ACCESSORIES

Fine Handstitched Custom-Molded Leather Guitar/Bass Cases. www.lafrancecases.com

YOU NEED A PEDALBOARD!! Professional pedalboards/roadcases built to your specs for as little as \$79.00!! WWW.NYCPEDALBOARDS.COM Toll-free 1 (888) 633-8450

PADDED AMP COVERS

1-800-228-3878
www.lecover.com

The Le Cover Co.

WEBSITES

WWW.JACKGRASSEL.COM

Blues and Rock Backing Tracks.
<http://www.mp3.com/johnturnerband>

GuitarElectronics.com Diagrams & Mods-Parts-Tech Advice www.guitarelectronics.com

www.curtisguitar.com Instrumental guitar floating between jazz and rock

DRAWBRIDGE MUSIC Music Books, Instructional Videos/DVD's, Software, Strings, Drumsticks, Reeds, Electronics, Accessories, Musical Supplies, Kid's Stuff, and much more www.drawbridgemusic.com

DUPLICATION/REPLICATION



www.duplicators-r-us.com

CDR Duplicators • DVD Duplicators
CDR Printers • Media • Accessories

ACOUSTIC MATERIALS

Tired Of Bad Sound? It's Time To Take A Stand.

The GRAMMA™ is a hot new patent pending device that floats an amp, monitor, subwoofer, turntable or more for nearly total acoustic isolation.

Whatever device you put on top of a GRAMMA will instantly perform a lot more like it was designed to!



Great For Guitar & Bass Amps!

Immediately notice dramatically lower tone, higher connectivity to the music, less heat, no resonance-free purity you never thought you'd get out of your gear!

GRAMMA™ ROCKS!

1-800-959-3343 • www.auralex.com

INSTRUCTION

New Video! **Jazz Guitar for Beginners** by Mike Overy. \$29.95 + \$5.95 S/H. 12 Tone Music Publishing, Dept GP, PO. Box 20564, Dayton, OH 45420. 1-800-256-4858. www.12tonemusic.com

HOT burning solos! CD \$15 (m/v) Brian Z., 27 Lindstrom Dr., Hillsborough, NJ 08844

The Garage Band Cookbook At book and music stores now! www.bizventures.com

The Useful Guitar Series on Video www.UsefulGuitar.com Real world studio and road warrior tricks of the trade

NEW: Triad Power Plus for Guitar The easiest way to learn chords and patterns up the neck - from simple major and minor triads to complex jazz voicings! Book/CD \$19.95. www.accentonmusic.com Free Catalog. Accent On Music, PMB 252, 19363 Willamette Dr., West Linn, OR 97068; (503) 699-1814. Email: info@accentonmusic.com

ENORMOUS, UNIQUE SELECTION! Instructional guitar tab books and videos. All styles. Free Catalog. Chord Melody Productions, PO Box 4132, Dept. G, Annapolis, MD 21403. (410) 729-3859. **WEBSITE:** WWW.CHORDMELODY.COM

FREE VIDEO OFFER: Videos by Chet Atkins, Wes Montgomery, Joe Pass, Freddie King, Larry Coryell, John Renbourn, Stefan Grossman and many others. Finest in Historical and Instructional videos (Blues, Jazz, Celtic, Ragtime, Bluegrass). Check our website www.guitarvideos.com for FREE video offer or write Stefan Grossman's Guitar Workshop, PO 802, Sparta, NJ 07871

www.usschoolofmusic.com 617-666-4839
MASTER MUSIC AT HOME

ATTENTION ALL GUITAR PLAYERS Learn the super fast way to compose original guitar music and play great solos. Visit our website at www.guitarmentor.com or call (902) 543-5134

The **ORIGINAL CUSTOM TRANSCRIPTION SERVICE** - Professional, fast, accurate! John McGann, PO Box 688-GP, Jamaica Plain, MA 02130-0006 (617) 731-0475 www.johnmcgann.com

RECORDING ENGINEER. On The Job Training in local major recording studios. Part-time, nights, weekends. No experience required. Ask about our record label! Free brochure and recording tells how! 1 (800) 295-4433. Check out our website: <http://www.sna.com/musicbiz>

FREE GUITAR TAB CATALOG - Virtually all the transcriptions in print! Rock, metal, country, folk, classical, jazz, flamenco & more! **GUITAR ONE-STOP**, Dept GP, 4607 Maple Ave., Baltimore, MD 21227 (410) 242-0326. Foreign - send US\$3.00. Or see it all on-line <http://www.kirkpatrickguitar.com>

JAZZ GUITARISTS - Comp the tunes you MUST know w/ **Essential Standards Vol. 1**, w/tab. \$12.95 + \$1.50 (\$4.00 foreign) to M Pub - GP, PO Box 1234, Stamford, CT 06904-1234 USA

WWW.PLAYLEADGUITAR.COM. Learn scales, modes the easy way.

INSTRUCTION

PLAY ALONG MUSIC FOR DRUMS AND GUITAR instructional Books And Videos - All Levels powerjamms.com Or Toll Free 877-448-3786

BE A RECORDING ENGINEER
★ **TRAIN AT HOME** with AIA
Easy Home-Study practical training in Multi-track Recording. Join our successful working graduates or build your own studio.
FREE INFORMATION:
Audio Institute of America
1400 Avenue Santa A, San Francisco, CA 9412
Or call 1-800-333-3333 www.audiointitute.com

CHARLIE BANACOS LESSONS BY MAIL: PO Box 272, Manchester, MA 01944, USA, or visit www.charliebanacos.com

Drumset Lessons Thru the Mail for brochure send \$1.00 U.S. to Horrigan Drum School, 342 Centre St., Brockton, MA 02302 USA

FOR SUBSCRIPTION INQUIRIES,
CALL (800) 289-9839

CUSTOM TRANSCRIPTION SPECIALIST. (Large catalog.) John Maier, 55 William St., Dept. G, Pleasantville, NY 10570. (914) 741-6321 www.guitar-lessons-at-home.com

ABSOLUTELY UNDERSTAND GUITAR The ultimate video guitar lesson program. Toll-free (866) 477-9900 www.absolutelyunderstandguitar.com

The Secrets of Successful Practicing are at www.guitar.co.nz

www.handHealth.com Exercise products and programs designed to improve strength, dexterity and coordination in the hands and fingers. Distributors of the **Finger Fitness Program** P.O. Box 13359, Dept. G, Hamilton, OH 45013. Order line 888-868-HAND (4263). Info Line 513-868-7933. Fax 513-868-9038

EMPLOYMENT OPPORTUNITIES

Looking for GIGS? We have THOUSANDS www.musicphonebook.com/gp

WORK AT HOME PLAY MUSIC & EARN CASH (949) 223-3940

www.MusiciansContact.com Paying jobs online. Thousands of satisfied members since 1969. (818) 888-7879

MUSICIANS NATIONAL REFERRAL
Where pro musicians & bands connect.
World's largest, most preferred referral.
Ask about our Lifetime membership. (800) 386-4447
<http://www.musicianreferral.com>

Heavy improv metal guitarist and drummer with studio in San Francisco seek **slammin' bassist** for serious jams castaneda_d@hotmail.com

Classifieds

SCHOOLS

Lutherie Training. Hands-on Acoustic Guitar, design, construct, assemble, finish, set-up. Intensive seven-week guitar immersion. Since 1986. Follow-up options, harp or resonator construction. **TIMELESS INSTRUMENTS:** 1 (888) 884-2753 Box 51, Tugaskie, Sask., Canada, S0H 4B0. E-mail: timelessgtrs@sk.sympatico.ca

Curbow School of Lutherie. "High Tech, Hands On" Electric guitar and bass design and construction. Intensive repair and modification courses. Study with Greg Curbow in the beautiful North Georgia Mountains. January class now forming. Contact: Curbow String Instruments, P.O. Box 309, Morganton, GA 30560 (706) 374-2873 www.curbow.com

For a limited time only,
your classified ad will also be posted on
www.guitarplayer.com
FREE OF CHARGE!

MUSIC THEORY COURSE FOR GUITAR. Correspondence Course. Certificate issued on completion. Jim Sutton Institute of Guitar, 23014 Quail Shute, Spring, TX 77389-3944, USA. Phone: 1 (800) 621-7669, E-mail: JSuttonISG@aol.com, Web Site: <http://www.guitar-jimsuttoninst.com>

GUITAR BUILDING AND REPAIR SCHOOL. Comprehensive courses in acoustic, electric, and bass guitar construction, repair, finishing, and guitar electronics. For occupational training, since 1974. Accredited member ACCSCT. Financial aid available for those who qualify. Contact: **Roberto-Venn School of Luthiery**, 4011 S. 16th St., Phoenix, AZ 85040 (602) 243-1179 www.roberto-venn.com

Summit School. Archtop, Acoustic, Electric and Repairs. 3:1 student-teacher ratio in pristine British Columbia. New courses: Recording and live sound. Box 9, Goodyear Rd., Qualicum Beach, BC, Canada V9K 2A3. Phone/fax: (250) 757-8807 Toll-free: 1 (888) 901-9903 E-mail: address: luthiersintl@bcsupernet.com

Practical, profitable training in guitar repair and construction. Build an acoustic and electric guitar while working in an actual repair shop specializing in the vintage market. Financial aid available to qualifying US veterans. Call (616) 796-5611, or write **BRYAN GALLOUP'S GUITAR HOSPITAL**, 10495 Northland Dr., Big Rapids, MI 49307 (800) 278-0089 www.galloupguitars.com

RECORDS/CDs/VIDEOS

LESLIE WEST-"BIG PHAT ASS GUITAR". Take a private lesson from the master of tone, melody, and vibrato! *Video or DVD* Order info: Guitar Video, P.O. Box 843, Valley Stream, NY 11582 or at www.windfallmusic.com

NOBODY'S FATHER KEVIN JONES Taxim Records www.taxim.com

JEWISH HEAVY METAL MUSIC
at www.cdfreedom.com/pesachchaim

www.factoryoutletrecords.de European Jazz Guitar Label. See also: www.atlanticjazztrio.net

SOFTWARE



"SIBELIUS IS THE ULTIMATE CREATIVE TOOL"
— Andy Summers
Former guitarist with The Police
Sibelius Music Notation Software for Musicians
CALL 888-474 2354 FOR A FREE VIDEO AND DEMO
www.sibelius.com/guitar

PLAY LIKE THE GUITAR LEGENDS. Learn favorite riffs faster — **GUARANTEED!** New SlowGold PC software lets you slow down recorded music on your computer, for easiest-ever learning. Rave reviews from 3 leading music mags. **FREE** 30-day download at WWW.SLOWGOLD.COM. Or call toll-free 1 (877) 866-8454, today.

BAND-IN-A-BOX
Down Beat Magazine raves
Band-in-a-Box is the most significant contribution to Jazz Education since Jamey Abernold Records.
The award-winning Band-in-a-Box accompaniment software for Macintosh® & Windows® is so easy to use! Just type in the chords for any song using standard chord symbols (like C, Fm7 or C13b9), choose the style you'd like, and Band-in-a-Box does the rest — automatically generating a complete professional quality five instrument arrangement of piano, bass, drums, guitar and strings in a wide variety of popular styles.
Band-in-a-Box Pro \$88 USD
Band-in-a-Box MegaPAK \$249 USD
PG Music Inc.
29 Cadillac Avenue
Victoria, BC V8Z 1T1 Canada
1-800-268-6272
(250) 475-2874
www.pgmusic.com
E-mail: sales@pgmusic.com

SOFTWARE

eMedia Makes Guitar Easy!
Learn from CD-ROMs with hit songs!



Newsweek -
"Top 50 CD-ROM
of the Year!"

Also Available:
Intermediate Guitar
Beginning Bass
Interactive Song
Titles

www.emediamusic.com (888) 363-3424

MusEdit - Powerful music notation software!
Easily translate treble to bass, and bass to treble (or bass) ONLY
Transpose. Easy lyric entry
8700 chords/edit your own
Alternate guitar tunings
MIDI Out, Great printing, (Windows 95/98/NT)
Scrolling, many more features, 156 pg. manual
Yowza Software, P.O. Box 4275, Berkeley CA 94704 800-234-0427
demo & info at: www.musedit.com e-mail: info@musedit.com

OTHER

Kid interns at radio station. Forms band. Opens for Bowie. Debauchery and mayhem follow. www.whreimdead.com

"LOOKING FOR A RECORD DEAL???"
Getting signed is very hard to do. But we will get the record deal you are looking for! Guaranteed Service. Call now to receive your FREE information.
Talent 2000
1-800-494-0309

Superior Sound Music Contest Musicians, enter your best song to win cash prizes, a showcase in NYC or a grand prize music video shot on film! Songs judged separately by genre. For info superiorsoundmusic.com. Send material, band info and \$15 (\$5 each additional entry) check or money order to: Superior Sound Music Contest, 7 East 8 Street, Suite 306, New York, NY 10003

CALL JOANNE MARTIN TODAY
ABOUT YOUR BANNER ON GUITARPLAYER.COM
(650) 513-4376 • jmartin@musicplayer.com

Ad Index

The following companies would love to provide you with more information on their products & services. Please contact them at the numbers below, and for better service, tell 'em "I saw it in Guitar Player!"

GUITARS

BlueRidge/sagamus.com/650-588-5558	78
Burns/burnsusa.com/866-677-0056	99
Carvin/carvin.com/800-854-2235	8
Cort/cort.com/847-498-6491	83
D'Angelico/dangelicoguitars.com/732-380-0995	58
Dean Guitars/deanguitars.com/727-519-9669	91
Deering/deeringbanjos.com/800-845-7791 x.107	132
Epiphone/epiphone.com/800-444-2766	42, 43
Fender/fender.com/480-596-9690	37
Garrison/garrisonsguitars.com	106/107
Gibson Custom/gibsoncustom.com/800-4-GIBSON	60
Gibson OAI/oai.gibson.com/877-258-3477	14
Godin/godinguitars.com/514-457-7977	56, 128
Guild/fender.com/480-596-9690	20/21
Hofner/bocosey.com/800-426-7068	67
Ovation/ovationguitars.com/800-633-2060	BC
PRS/prsguitars.com/410-643-9970	5, 127
Parker/parkerguitars.com/	123
Reverend Musical Instruments/reverenddirect.com/586-775-1025	87
Seagull/seagullguitars.com/	18/19
Taylor/taylorguitars.com/	28/29
Terry C. McInturf Guitars/mcinturfguitars.com/919-552-4586	115
Warrior/warriorinstruments.com/706-891-3009	114
Washburn/washburn.com/847-949-0444	69

AMPLIFIERS

Alessandro/alessandro-products.com/215-355-6424	115
Fender/fender.com/dyna-touch/480-596-9690	49
Hartke/hartke.com	55
Hughes & Kettner/hughes-and-kettner.com/zentara/800-452-6771	130
Koch/koch-amps.com/612-675-3650	134
Marshall/marshallamps.com	32/33
Matchless/matchlessamplifiers.com/310-444-1922	82
Mega Amplifiers/megaamps.com/866-790-2950	114
Motion Sound/motion-sound.com/801-265-0917	46
Rocktron/rocktron.com/616-968-3351	125
THD Electronics/thdelectronics.com/206-781-5500	66
Victoria/victoriaamp.com/630-369-3527	114
Vox/voxamps.co.uk/631-393-8530	1FC
Yorkville/yorkville.com/905-837-8481	119

STRINGS

D'Addario/daddario.com/800-DADARIO	12, 48, 89
Dean Markley/deanmarkley.com/800-800-1008	47
Elixir Strings/elixirstrings.com	10
Ernie Ball/ernieball.com/805-544-7726	1
GHS/ghsstrings.com/800-388-4447	7

RECORDINGS

Hightone Records/hightone.com	70
RCA Records	16
Telarc/telarc.com	133
Universal Music Group/towerrecords.com	80

RECORDING EQUIPMENT

Boss/bossus.com/800-386-7575	110
Cakewalk/cakewalk.com/888-CAKEWALK	122
Digidesign/digidesign.com/002/800-333-2137	38
Korg/korg.com/800-335-0800	44, 121
Tascam/tascam.com	6
Zoom/samsontech.com	34

PARTS/COMPONENTS/PICKUPS/ACCESSORIES

ARS/arselectronics.com/818-997-6279	70
Allparts/281-391-0637	134
DiMarzio/dimarzio.com/800-221-6468	111
Discount Distributors/discount-distributors.com/800-346-4638	136
Furman/fumansound.com/707-763-1010	68
Graph Tech/stringsaversaddles.com/604-940-5353	142
Grover/grover.com	114

LR Baggs/lrbaggs.com/805-929-3545	40
Luthiers Mercantile/lmli.com/800-477-4437	132
Mojo Gear/mojogear.com/509-455-MOJO	114
Pickboy/brooklyngear.com/877-700-GEAR	68
Pickin' Pouch/pickinpouch.com/877-PICKINP	132
ProCo/procosound.com/800-253-7360	137
Planet Waves/planet-waves.com/800-DADARIO	40, 101
Redwood/redwoodmusic.com	115
Seiko/kamanmusic.com	57
Seymour Duncan/seymourduncan.com/805-964-9610	61
Shubb Capos/shubb.com/707-876-3001	132
Tesla Pickups/teslatek.com	137
Visual Sound/visualsound.net/561-637-6678	36
Warmoth/warmoth.com/253-845-0403	137

EFFECTS DEVICES/SIGNAL PROCESSORS

Bellari/rolls.com/801-263-9053	43
Boss/bossus.com/800-386-7575	15
Brotech Electronics/brotechelectronics.com/631-924-0995	136
Danelectro/danelectro.com	4
Digitech/digitech.com/801-566-8800	113
Dunlop/jimdunlop.com/707-745-2722	11
Line 6/line6.com	3
Roger Linn Design/rogerlinndesign.com	48
Roger Mayer Analog Effects/rogermayerusa.com	137
Tech 21/tech21nyc.com/212-315-1116	53
ToneBone/tonetone.com/604-942-1001	109
ToneWorks/Korg/korg.com/800-335-0800	65
VooDoo Lab/voodoolab.com/800-986-6696	IBC
Yamaha/yamaha.com/877-YAMAHA-5	2
Zoom/samsontech.com	59

MICROPHONES/WIRELESS/SOUND REINFORCEMENT

AKG/akgusa.com/615-620-3800	41
Carvin/carvin.com/800-854-2235	104
Eminence/www.eminence.com/502-845-5622	17
Mackie/mackie.com/800-898-3211	9
Samson/samsontech.com	93

PUBLICATIONS/VIDEO/INSTRUCTION/SCHOOLS

American Educational/eartraining.com/888-745-8880	144/145
Full Sail/fullsail.com/800-226-7625	112
JK Lutherie/jklutherie.com/800-344-8880	143
Musicians Friend/musiciansfriend.com/800-776-5173	135
Musitech College/musitech.com/800-594-9500	142

RETAILERS

Elderly/elderly.com/517-372-7890	134
GGuitars/gguitars.com/203-786-4734	114
L and M Music/LandMmusic.com/800-876-8638	115
Luthiers Mercantile/lmli.com/800-477-4437	132
Manny's/mannysmusic.com/866-PROMANNY	139
Musicians Friend/musiciansfriend.com/800-776-5173	135
Music Machine/guitarsale.com/509-582-3568	79
Pro Audio Music/proaudiomusic.com/800.225.1403	115
Sam Ash/samash.com/800-4-SAMASH	102/103
Shreve Audio/shreveaudio.com/800-214-9222	126
Sweetwater/sweetwater.com/800-222-4700	71
West LA Music/westlamusic.com/310-477-1945	82

OTHER

Guitar Player Calendar	108
Music Yellow Pages/musicyellowpages.com	70
Schecter/Dean Markley Giveaway/musicplayer.com	81
Ultrasound/ultrasoundhearsal.com/212-967-5626	136

ADVERTISING: Deirdre H. Jones/NY 650-513-4541, Jon Levy/California 818-994-3800, Michael Montgomery/Northwest/Midwest 650-513-4518, Eric Shea/Southeast 801-571-8704

GUITAR PLAYER (ISSN 0017-5463) is published monthly by United Entertainment Media, Inc. Phone (850) 513-4300; FAX 850-513-4646; TELEX #278273. Please direct advertising and editorial inquiries to: Guitar Player, 2800 Campus Drive, San Mateo, CA 94403 Tel.: 650-513-4300 Fax: 850-513-4646; ITT Telex #4494425. Periodicals postage paid at San Mateo, CA at and additional mailing offices. Subscription rates for the United States are \$24.00 for 12 issues. All orders from outside the U.S. must be accompanied by payment in U.S. funds with additional postage of \$15.00 per year for Canada and Mexico, \$25.00 per year for international. All international orders ship via airmail. All subscription orders, inquiries, and address changes should be sent to P.O. Box 58590, Boulder, CO 80222-8590. For quickest service, phone toll-free (850) 682-7644; in Colorado, (303) 678-8475, or (for existing subscriptions only) e-mail: mli@neodata.com. Please allow 6-8 weeks for address change to take effect. (Canadian GST included-Permit # 124513540). For back issue orders and inquiries, phone (800) 444-4881 (outside the U.S. (785) 841-1631). POSTMASTER: Send address changes to GUITAR PLAYER, Box 58590, Boulder, CO 80228-8590, Canada Post International Publication Mail Product (Canadian Distribution) Sales Agreement No. 0890871. All material published in GUITAR PLAYER is copyrighted © 1999 by Miller Freeman, Inc. All rights reserved. Reproduction of material appearing in GUITAR PLAYER is forbidden without written permission. Publisher assumes no responsibility for return of unsolicited manuscripts, photos, or artwork. 16mm microfilm, 35mm microfilm, 105mm microfiche, and article and issue copies are available from University Microfilms International, 300 N. Zeeb Rd., Ann Arbor, MI 48106. Phone (313) 761-4700. Vol. 49, No. 21.



IDEAS FOR ARTICLES

occasionally come from asking, "What's the coolest thing we can imagine," or simply, "What if?" What if Johnny Winter interviewed Muddy Waters? The two not only performed together, they also collaborated to record three Grammy-winning albums. In the introduction to the interview excerpted here from the August 1983 issue, I wrote: "Johnny's unbounded admiration for his mentor was matched by the appreciation that Muddy felt for his follower's efforts on behalf of the blues. The interplay between the two reveals a glimpse of their unique relationship, and outlines the impact of Muddy's blues odyssey from the Mississippi Delta to Chicago's South Side." —TOM WHEELER

Muddy, you've said your guitar style was influenced primarily by two people.

Waters: Son House and Robert Johnson. I was already doing my thing when Robert's records came out, and I never followed him around to hear him. But Son House I did follow around, and I believe the way Robert played, you could hear some of Son House in him. Robert was putting in more notes, about three notes to one. He was one of the greatest of the slide players.

Winter: Muddy has told me there were a lot of players to learn from in the Delta—not just the ones you've heard of, but many who never got recorded. Being even as great as Muddy wasn't enough by itself. He's also very stable and very intelligent, and always working. Some good musicians were real itinerant—they just didn't care and they couldn't hold a band together.

Waters: Not with Krazy Glue [laughs]. There were great players all over the place, they just didn't take it for a career. They'd pick up a guitar and play it like heck and then put it down and forget it. But I'd listen, maybe do things a little different, learn a few notes to add, then other people would add more notes until you get up to this boy here—Johnny will stick about 18 notes in there instead of three [laughs]. When I got up to Chicago in 1943, it was going already, with Tampa Red, Memphis Slim, Lonnie Johnson, and Big Bill Broonzy.

Winter: But boy, they didn't sound nothing like the blues Muddy started up there.

Waters: No, it was different, but I had a hard time trying to get it through. I brought up the deep-bottom Mississippi Delta blues,



and blues like Big Bill's was entirely different. Mine was a rustier sound, a grittier sound.

Winter: One little area of the Delta would have a sound all its own. Go a few hundred miles, and it wouldn't sound the same at all. You can't exaggerate how distinctive Muddy is. If he stops playing, the whole feeling changes, because he's got that Mississippi thing and the Chicago sound all wrapped up together.

What about his impact aside from influencing guitarists?

Winter: One of the most important things he did was to set up a particular instrumen-

tation—piano, two guitars, bass, drums, and harp. That became the model—with variations—for many who followed. And he goes out of his way to help musicians: Otis Spann, James Cotton, Little Walter, Guitar Jr., and so many others. Muddy's the father. It's a debt that'll never be repaid in full. Lately I've felt great because he has started to get the recognition he has deserved for so long.

Waters: Thanks to you.

Winter: No, no, no. I ain't done anything. [Winter leaves to get his guitar.]

Waters: [whispering] That's my son. ■



THE MULTI-EFFECT PROCESSOR FOR

Tone Connoisseurs.

Players who are serious about tone look to Voodoo Lab for the finest in hand-made, all analog guitar effects.

Tone Connoisseur Brent Mason says, "The Voodoo Lab Analog Chorus is one of the most versatile pedals I use. It gets a Leslie and a really cool old analog chorus sound. The Tremolo gives me that vintage Fender amp trem that I love. Of course I have a Pedal Power* in every rig...it runs any pedal and it won't hum."

The psychedelic swirl of the Micro Vibe and the Proctavia's outrageous octave-fuzz are standards for any discerning Jeff Beck, Jimi Hendrix, or Stevie Ray Vaughan fan. And the Superfuzz, with its unique resonance and

tone circuits, is easily the most versatile fuzz available. Our new Sparkle Drive* takes a classic warm overdrive sound and lets you blend back in a boosted clean for that rich, layered amp tone.

But we're not just serious about tone. Every Voodoo Lab effect features true bypass switching, a heavy duty metal switch and on/off status LED. They're hand built from the finest components available and are backed by a 5-year warranty. Like Tone Connoisseur Andy Summers says, "Voodoo do do that voodoo that they do so well!"

So give us a call or visit us on the web at

www.voodoolab.com and find out what the Tone Connoisseurs are raving about.



VOODOO LAB
www.voodoolab.com

Digital Music Corporation • 1320A Industrial Avenue, Petaluma, CA 94952 U.S.A.
Tel 800 986 6696 • 707 782 0600 • Fax 707 782 9777 • Email info@voodoolab.com

©2001 Digital Music Corp. All rights reserved. Voodoo Lab, Pedal Power 2, Microvibe, Superfuzz, Proctavia, SparkleDrive and Tone Connoisseur are trademarks of Digital Music Corp. *Both the Pedal Power and Sparkle Drive have received Guitar Player Editors' Pick Awards.

NEW!
PEDAL POWER 2
Powers Line6 pedals and
has variable voltage
outputs



Hear Al Di Meola's latest Telarc release

FLESH ON FLESH



*Al Di Meola Signature
Custom Legend Model 1769-AD5*

Plug it in. Flesh it out.

Al Di Meola exploded onto the scene in 1974 as a teenage guitar prodigy in Return to Forever, playing his Ovation Custom Legend. His brand new offering, *Flesh on Flesh* sports the same unmistakable power and sensitivity of his reliable roundback companion. From his broad chordal strokes, to his lightning arpeggios, Al's Custom Legend lives up to every new challenge the legendary player dices out. See one in the flesh at your Authorized Ovation dealer. OvationGuitars.com

Kaman Music Corp., PO Box 507, Bloomfield, CT 06002


Ovation®
PLUG IT IN